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No. 20.—vol. 1.

SATURDAY, JULY 11, 1874.

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AS

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Neville.—100th Night of Tom Taylor's successful play CLANCARTY. Neville.—100th Night of Tom Taylor's successful play CLANCARTY.
Tuesday next, June 30, EVERY EVENING, until further notice, at 8.15, CLANCARTY; OR, WEDDED AND WOOED. 'Lady Clancarty,' Miss Ada Cavendish (specially engaged); 'Lady Betty Noel,' Miss Fowler; 'Clancarty,' Mr. Henry Neville; supported by Messrs. Vernon, Anson, Fisher, Sugden, Vollaire, Canninge, Bauer, Culver, Lewis, Crichton, Estcourt, Vincent; Misses A. Taylor, Burns, and Mrs. Stephens. Preceded at 7.30 by HE LIES LIKE TRUTH. Free List suspended. Box Office open daily from 11 to 5.

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MANAGER, MR. JOHN BAUM.

EVERY EVENING, at 8, LA JOLIE PARFUMEUSE, 35th, 36th, 37th, 38th, 39th, and 40th nights. Opera Comique, three.acts. Music by Offenbach, adapted to the English stage by Henry J. Byron, supported by Mesdames Kate Santley, Lennox Gray, Amy Sheridan, and Mülle. Rose Bell; Messrs. F. Bury, W. Worboys, J. H. Jarvis, and Paulton, &c., &c., &c., &c., etc., etc., etc., etc., at 7.15, with NOTHING TO NURSE, a Farce. Conclude, at 10.30, with FLICK AND FLOCK, Grand Ballet Pantomime, Mülle. Pixteri (premiere danseuse), Mülle. Sara and Troupe. A Grand New Ballet Divertisement in place of Transformation Scene. Chef d'Orchestra, M. Jacobi. Prices from 6d. to £2 2s. Doors open at 7, commence at 7.15.

CRYSTAL PALACE.—Calendar for week ending

JULY 18th, JULY 13th.—Great Fountains, MONDAY,

TUESDAY,

JULY 14th.—"Beggar's Opera"—Mr. Sims Reeves, Miss
Blanche Cole, &c.

THURSDAY,

JULY 16th.—Opera, "Ballo in Maschera"—Messrs. Nordblom, Pope, Marler, and A. Cooke; Madame Ida Gillies Corri, Miss Franklin,
and Miss Blanche Cole. Great Firework
Display.

Display.

SATURDAY, JULY 18th.—SUMMER CONCERTS. Concert of Quaint and Humorous Music, Orchestral Pieces, Catches, Buffo Songs, etc.

Season Ticket.

Season Ticket.

LONDON & NORTH WESTERN RAILWAY.

CONDON & NORTH WESTERN RAILWAY.

ROYAL AGRICULTURAL SHOW AT BEDFORD.

On THURSDAY, JULY 16, a CHEAP DAY EXCURSION to the SHOW YARD STATION, BEDFORD, will leave Euston Station at 8.30 a.m., Victoria (London, Brighton, and South Coast Railway), 6.55 a.m., Battersea 7.4, Chelsea 7.7, West Brompton 7.11, Kensington 8.9, Uxbridge Road 8.12, and Willesden Junction 8.12 a.m. Returning from Bedford Town Station at 7.25 p.m., and from the Show Yard Station at 7.30 p.m.

For Fares and full particulars see Bills.
Ordinary Return Tickets to Bedford will be extended from Saturday, July 11, and following days up to and including Monday, July 20.

On Monday, Thesday, Wednesday, Thursday, and Friday, July 13, 14, 15, 16, and 17, an Express Train for Bedford will leave Euston Station at 9.0 a.m. Kensington 8.46 a.m., Victoria (L., B., and S. C.) at 8.27 a.m., reaching the Show Yard Temporary Station at 10.45 a.m.

A Special Return Train will on the same days leave Bedford Town Station at 5.25 p.m., and the Show Yard Station at 5.30 p.m., for Bletchley, where it will arrive at 6.0 p.m., in time for the up and down Main Line trains.

Special Trains at frequent intervals will be run between the Show Yard

Special Trains at frequent intervals will be run between the Show Yard Station and Bedford Town Station on each day of the Show.

G. FINDLAY, Chief Traffic Manager.

Euston Station, July, 1874.

LONDON & NORTH WESTERN RAILWAY.
SUMMER EXCURSIONS.

On SATURDAY, JULY 18th, a CHEAP EXCURSION will leave Euston at 8.40 a.m., camden at 8 45, Clapham Junction at 8.10, Victoria (London, Brighton, and South Coast side), 8.27; also Battersea, Chelsea, West Brompton, Kensington, and Uxbridge Road, Broad Street (City) 8.10, Dalston 8.15, Highbury and Islington 8.19, Mansion House 8.13, Blackfriars 8.15, Charing Cross 8.19, Westminster Bridge 8.21, and Willesden Junction 9.15, for LANCASTER, Blackpool, Preston, Blackburn, Wigan, Bolton, Birkenhead, Runcorn, Chester; NORTH WALES, Northwich, Crewe, Nantwich, Hereford, Leominster, Ludlow, Craven Arms, Llanidloes, Montgomery, Newton, Oswestry, Machynlleth, Welshpool, Minsterley, Shrewsbury, Wellington, Newport, and Stafford.

From Euston Station at 12.15 noon, Camden 12.20, Clapham Junction 11.28 a.m., Victoria 11.20 a.m., Battersea 11.33 a.m., Chelsea, West Brompton, Kensington and Uxbridge Road, Broad Street 11.40 a.m., Dalston 11.45, Highbury and Islington 11.49, Mansion House 11.43, Blackfriars 11.45, Charing Cross 11.49, Westminster Bridge 11.51, and Willesden Junction 12.30 p.m., for LIVERPOOL, MANCHESTER, BIRMINGHAM, Wolverhampton, Leicester, Warrington, Stoke, Burslem, Macclesfield, Leamington, Kenilworth, Coventry, Trent Valley, Stour Valley and South Staffordshire Stations, Buxton, Chapel-en-le-Frith, Stockport, and the Yorkshire District. Returning on Monday, July 20, or Thursday, July 23.

For Fares and full particulars see Bills, to be obtained at any of the Stations, the various Parcels Receiving Offices, and at GAZE's Tourist Office, 142, Strand.

G. FINDLAY, Chief Traffic Manager.

G. FINDLAY, Chief Traffic Manager.

Euston Station, July, 1874.

GREAT NORTHERN On THURSDAY, 16th, and FRIDAY, 17th JULY, a CHEAP EXCURSION will run as under:—

FROM	Times.	Fares to Bedford & back same day only.			
VICTORIA (L. C. & D.)	A.M. 8 7 8 39 8 44 8 46 8 48 9 5 9 10	FIRST S. 9	class. d. 0		CARRS. d. 6
BEDFORD arr.	11 0	1'			. 7

Returning from Bedford each day as follows:—From Show-Ground Station at 7.10 p.m.; from Town Station at 7.15 p.m.
Ordinary Return Tickets issued to Bedford from Stations where they may usually be obtained on Saturday, 11th July, and intervening days up to Saturday 18th July, will be available for return up to and including Monday, 20th July.

HENRY OAKLEY, General Manager. London, King's Cross Station, July, 1874.

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BRIGHTON AND BACK for THREE SHILLINGS, every Sunday, Monday, and Tuesday, from London Bridge 8.30 a.m., Victoria 8.45 a.m., Kensington 8.15 a.m., calling at West Brompton, Chelsea, Clapham Junction, and other Suburban Stations; returning the same day. Return fares—1st class, 7s.; 3rd class, 3s.

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Fares—1st class, Half-a-guinea, including admission to the Aquarium and the Royal Pavilion (Palace and Grounds), available to return by any Train the same day, including the Special Fast Train leaving Brighton at 9.30 p.m.

DORTSMOUTH & BACK FOR FIVE SHILLINGS, every SATURDAY, from VICTORIA 1.0 p.m., calling at Clapham Junction; from London Bridge 2.50 p.m., calling at New Cross and East

Croydon.

Returning the following Tuesday. Fares—11s., 7s. 6d., and 5s.
Also every Monday from London Bridge, 6.50 a.m.; Victoria, 6.40 a.m.; calling at Clapham Junction, Sutton, and Dorking; returning the same day. Fares—11s., 7s. 6d., and 5s.

FAMILY & TOURIST TICKETS are now issued, available for one month, from LONDON BRIDGE, VICTORIA, &c., to Portsmouth, Southsea, Ryde, Cowes, Newport, Sandown, Shanklin, Ventnor (for Bonchurch and Freshwater), and Hayling Island.

For full particulars of above, cheap tickets, &c., see Bills, Time Books, and Excursion Programme.

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The New Programme introduced by the
MOORE AND BURGESS MINSTRELS
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The whole of the leading Metropolitan Journals (both Daily and Weekly) are unanimous in according the highest meed of praise to the New Programme.

gramme.
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MASKELYNE AND COOKE'S MODERN MIRACLES, Twice Daily, at 3 and 8, at the Egyptian Hall, Piccadilly. Admission from 5s. to 1s. Box-office open from 10 till 5. W. Morrow, Manager.

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First vacant date, No. 1 Hall, 29th June. For Terms (Rent or Share): MacCarthy & Scanlan, Cork.

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9. GARRICK-STREET, COVENT-GARDEN, W.C.

Messrs. ENGLISH & BLACKMORE beg-to acquaint Managers, the Profession, and Musical Novices desirous of entering the Profession, that they have made such arrangements as will henceforth enable them to give equal attention to Music as they have hitherto devoted to the Drama.

Office Hours, Eleven till Three daily.

NOTICE.—Mr. W. PICKETT, Business Agent, late of Wybert Reeves (Woman in White Company).—Allen's Excelsion Cirque, Durham.

MR. CHARLES PAKENHAM begs to inform Managers of Theatres and the Profession that he is prepared to negotiate with them for engagements for London and the Provinces.

WANTED immediately, two leading Ladies, for an Amateur Performance. Ladies and Gentlemen requiring engagements are requested to communicate with Mr. PAKENHAM, at No. 12, Southampton-street, Strand. Office Hours 11 till 4. Amateurs instructed for the Stage.

THE ILLUSTRATED Sporting and Dramatic News.

LONDON: SATURDAY, JULY 11, 1874.

Mr. Dion Boucicault has been writing for the stage for more than thirty years. His work not only marks the history of his own public life during that period, but it indicates the history of the decline of dramatic literature during a generation of men. Strangely enough we have at present the opportunity of contrasting his early, with his mature work. On the stage of the Vaudeville Theatre is one of his first productions; and on the Gaiety stage is the ultimate achievement of his genius. The one is a comedy, full of good situations, cleverly drawn characters. comedy, full of good situations, cleverly drawn characters, vigorous dialogue, and man-of-the-world philosophy. It The other is a poor adaptation from a work by M. Octave Feuillet. It is in six dreary acts, the mere mounting of each of which must have cost as much as the mounting of one of his early works. It is maudlin and melodramatic; spiced with a flavour of adultery, and containing an impossible duel. There was not a character in it that was worth painting at all; or, granting its dramatic value, that has been even moderately well developed by the adapter. The entire weight of the entertainment is intended to be borne by the scene-painters and property-men. Comborne by the scene-painters and property-men. Compare the two pieces produced at this time, and you are comparing not merely two periods in an author's life, but two periods in the history of the stage. Walk-ing from the Vaudeville to the Gaiety is not merely strolling down a few yards of the Strand, it is really "spinning down the ringing grooves of change,

We call attention to these two works at this time, not for the purpose of following up the contrast or of giving a biographical sketch of Mr. Boucicault's chequered career. We call attention to them because the circumstances connected with their production, afford a complete refutation to certain theories for which Mr. Boucicault himself is responsible. Mr. Boucicault has explained at some length that the statement that he has vitiated the taste of the town, is an untrue statement. The real truth, he alleges, is, that he has simply followed the town—uot led it. He is a people's caterer. When the people asked for trash and sensation, he in his capacity of caterer, gave them trash and sensation. They came to him (at least such is the logical inference) and said, "give us real hansom cabs," and he gave them real hansom cabs. They said again,

"we must have an underground railway," and an underground railway was produced. That is to say, critics accused Mr. Boucicault of forgetting his art, and ruining the taste of playgoers. Mr. Boucicault turned round on his supporters, and accused them of having forgotten what art was, and of having ruined his taste. If our memory serves us, the oration or the letter, in which the author of London Assurance delivered these sentiments, appeared in print while Formosa was delighting the town. that that ponderous production was drawing large houses, supplied the critic with the necessary illustration. As a matter of fact, however, Formosa, on the night of its production, did not promise to be a "go." It fell as flatly on the audience as it deserved to fall; and it was not until the prurient were obliquely appealed to through a letter in the Daily Telegraph, that audiences were drawn to Drury Lance of witness a spectagle more degreeding to the heards then to witness a spectacle more degrading to the boards than anything that had appeared on them, since the management of Mr. Alfred Bunn.

But Mr. Boucicault's explanation is sadly insufficient; and it is an explanation which no dramatist with a respect for his calling would dare to give. He may illustrate his theory—as he did by the way—from the pictures at Burlington House, or from the novels on Mudie's shelves; he may say a man must live, and in order to live must please; he may quote precedents of the most undoubted respectability; but we venture to think that this is a fact over which no ingenuity can carry him—namely, that Old Heads and Young Hearts is filling the Vaudeville old Heads and Foung Hearts is filling the valueville nightly with delighted audiences, while Led Astray at the Gaiety neither fills nor delights. If it be so, how about Mr. Boucicault's theory, as to the deterioration in public taste? We will not dwell on the success of Robertson's comedies, as a denial of the slur. We pin Mr. Boucicault to the undoubted success of his own play. Either it is successful or it is not. If it be successful the statement of its author as to the lack of appreciation on the part of the modern playgoer is an unfounded statement. If it be not, it is at least a piece of honest artistic labour, and a standing—or rather a "running"—reproach to the writer of Formosa, and the adapter of La Tentation. It so happens, however, that we are relieved from the necessity of hypothesis. The comedy of his apprenticeship to art is received with enthusiasm. The "comedy drama" of his maturer years is exhibited to audiences neither enthusiastic nor sympathetic.
We have another theory of Mr. Boucicault's to combat:

not this time by contrasting the works, but by taking them together. The distinguished playwright is favourably known as an actor. He is known indeed as the only actor at present on the stage who can perform an Irish part with fidelity, and give proper point to the drolleries of the Green Island. Notwithstanding which, he has endeavoured from time to time to make the acting profession a minor consideration in the production of a stage work. It is even stated that he makes, or has made, a boast of the fact. Attacks on the profession from ignorant outsiders we can understand, and treat with contempt. Attacks from one who has been justly called, in a contemporary, "the first stage-manager in Europe," we fail to understand, and cannot afford to treat with contempt. The two plays of Mr. Boucicault's, which have afforded us our text, illustrate most completely the dependence of the author upon those who perform his play. The Gaiety piece is saved by the admirable acting of an American. The play at the Vaudeville owes a great deal of its popularity to the careful and conscientious acting of all concerned.

We venture, in conclusion, to think that an author will gain very little by abusing the public for which he caters, or by holding cheaply the efforts of those by whom the success of his dramas is assured.

CHRISTINE NILSSON.

WE give in this week's number a portrait of Madame Christine Rouzeaud Nilsson, who under her maiden name, as "Christine Nilsson," has long since attained the highest rank in the operatic world. The main incidents of her career are tinged with no world. The main incidents of her career are tinged with no little of romance. Born in the year 1845, in a small Swedish village, she exhibited remarkable musical precocity, almost from her infancy. Her brother, who was some years older than herself, was a tolerable violin player, and used to attend public fairs and merry-makings in order to earn money by the exercise of his talents. The little Christine got possession of an old violin, and learned to play tunes by ear. Eventually she prevailed on her brother to teach her the proper use of the instrument, and was soon able to join him in his musical expeditions, her artless soon able to join him in his musical expeditions, her artless singing of popular melodies proving the most attractive feature of their first performances. Together they went to a large country fair, and such was the success made by Christine in her al fresco performances, that one of the principal showmen in the fair became performances, that one of the principal showmen in the fair became anxious to secure her services. It was necessary in the first place to consult her parents. Her father had always predicted that she was destined for a great career, but her mother had in the first instance objected to her musical excursions, and only became reconciled to them when they proved to be a source of considerable pecuniary advantage. The terms offered by the showman were comparatively large, and the parents gave their consent to the proposed arrangement. But, on the very day when the contract should have been signed, a Swedish gentleman heard the little creature play; heard at the same time of the bargain which was about to be consummated—and interposed. Through his good effices, she was taken under the protection of Through his good effices, she was taken under the protection of a wealthy lady, who appreciated her rare musical capacity, and provided for her education.

After studying some time under the best musical teachers at Stockholm, she was sent to Paris to complete her general education; her musical studies being directed by the celebrated maitre de chant, Wartel. One night she was taken to the Théâtre Lyrique, and heard Madame Carvalho. Next morning, she said to Wartel, "I have made up my mind to be prima donna of the Théâtre Lyrique!" Wartel said, "Indeed? Well, we will see; I think you shall be. But we must work a little longer first." A few months later after a savere triel she was engaged as prima donna few months later, after a severe trial, she was engaged as prima donna at the Théâtre Lyrique, and made her début as 'Violetta' in La Traviata. Her success was triumphant, and three years later (in 1867), she was engaged to Mr. Mapleson, for Her Majesty's Opera, and made her début in London, as she had in Paris, in the rôle of 'Violetta.' We well remember that night; how she made a favourable first impression by her graceful appearance, and by that indescribable fascination which has always characterised her performances; how her vocal powers were at first obscured by

nervousness; and how she gradually conquered this, and won all hearts by the silvery quality of her voice, the purity of her intonation, and the natural pathos of her singing. Throughout the season she sang with increasing success, and during the two following years she was the "bright particular star," of Her Majesty's Opera, and the idol of the operatic public. Her subsequent visit to America was attended with brilliant success, and quent visit to America was attended with brilliant success, and she gained not only a harvest of laurels, but so rich a tribute of golden dollars, that it was at no little pecuniary sacrifice that she revisited England to fulfil her engagements at Her Majesty's Opera. Her next triumphs were made at St. Petersburgh, where she made a success which amounted to a furore, and she then returned to America where she again made a triumphant career; and whence she America where she again made a triumphant career; and whence she returned last spring to sing at Drury Lane. This autumn she will again sing at St. Petersburgh, and is specially engaged to sing in Paris, in January next, at the opening of the new grand opera-house; most probably in the rôle of 'Ophelia' in the Hamlet of M. Ambroise Thomas. Prosperity never blunted her goodness of heart. With the first money that she saved she purchased the bouse in which she was hore, gave it to her percent. house in which she was born, gave it to her parents, and settled a comfortable income upon them. Both are since dead, but she has comfortable income upon them. Both are since dead, but she has continued to give liberal help to the remaining members of her family; especially to the brother who was her companion in her early wanderings, and who, being accidentally disabled from exertion, has been placed by her in an independent position for life. Her charitable feelings have very recently been displayed in reference to the concert, given under her auspices, in behalf of the Westminster Training School and Home for Nurses. At a heavy pecuniary sacrifice she has enriched this excellent charity by many hundreds of pounds. We might quote many other instances of her generosity of disposition, but to do so would be to violate the privacy of those to whom she has been a "ministering angel." There is one circumstance, however, which must not pass without notice. We allude to the production of Balfe's angel." There is one circumstance, however, which must not pass without notice. We allude to the production of Balfe's posthumous opera, Il Talismano, which has been performed this season, solely because of her resolute fidelity to a promise given by her to Balfe, that the opera should be produced in London, and that she would create the role of Edith Plantagenet. So determined was she that this promise should be kept, that it was a stipulation in her contract for this season at Her Majesty's Opera, that *II Talismano* should be the *first* opera in which she should play; and she only consented to appear previously in *Faust* at the urgent request of influential appear previously in Faust at the lirgent request of initional subscribers. The English people have to thank her for thus doing honour to the imemory of one of the greatest of English composers; and all musical people must thank her for the admirable manner in which she sings and acts the part of Edith.

Madame Christine Nilsson now stands on the pinnacle of

operatic fame. Her voice is more than ever beautiful; her dramatic powers exhibit further development at every representation. Happily married to her first love; greeted by the smiling faces of admiring friends wherever she goes; advancing the cultivation of art by her splendid performances; and upholding its dignity by the purity of her life, she is a bright and shining example of the happy results which flow from natural endowments combined with dauntless courage and untiring industry. Those who think that "luck" has much to do with such success, know little of the hours and hours of hard work which have made the little fiddle-player of the Swedish fair, the Christine Nilsson of to-day. A fortnight hence this great artiste will bid us "good-bye," and she will carry away with her "golden opinions" from all who can appreciate the worth of incontestable genius, combined with womanly excellence.

The Drama.

The season at three theatres, the Lyceum, St. James's, and Philharmonic, was brought to a close on Saturday, with the benefit of their respective managers; and a fourth was added to the list in that of the Criterion, which terminated its first and very successful season last night, when Mr. Byron's comedy of An American Lady, with which this house was inaugurated on its opening, had reached its hundredth consecutive representation, and was followed by the recently revived musical farce of The Bon-nie Fishwife. The theatre will remain closed for a few weeks only. At the Lyceum, miscellaneous performances took place in the afternoon and evening, for the benefit of Mr. H. L. Bateman. The programmes on both occasions appropriately comprised portions of the successful plays which have rendered the Lyceum so signally popular under Mr. Bateman's spirited and judicious management. These consisted of the third act of The Bells, the second act of Philip, and the fourth act of Charles I. Mr. Henry Irving and Miss Isabel Bateman, of course, sustaining their great impersonations, in each. In addition to these, the elder Miss Bateman appeared as the persecuted Jewess, in the famous churchyard scene, in the fourth act of Leah. The farce of Raising the Wind, with Mr. Irving as 'Jeremy Diddler,' was added to the evening's programme. Mr. Bateman, who, in response to an enthusiastic call, appeared before the curtain, and in a few well-chosen sentences, expressed his acknowledgments for the appreciation by the public of his managerial exertions, will re-open the theatre in the winter with a series of Shakspearian plays—previous to which,

the public of his managerial exertions, will re-open the theatre in the winter with a series of Shakspearian plays—previous to which, Mr. Morton's company will give a short season of opera bouffe, under the direction of Miss Emily Soldene, who will appear in La Perichole, La Grande Duchesse, Chilperic, &c.

At the St. James's, for the benefit of Mr. Fairlie, and end of the season, Vert-Vert, which has been the main attraction here since the opening night, was supplemented by a revival of Offenbach's Bridge of Sighs, with the original caste. The theatre re-opened on Monday evening, for a series of French classical plays, supported by Mdlle. Agar and artistes from the Comedie Française, and Odéon, Paris. The opening performance comprised Racine's comedy Les Plaideurs, and Corneille's tragedy Horace; in the latter of which, Mdlle. Agar, of whom a portrait and memoir appeared in our columns last week, sustained the part of 'Camille.' At the Philharmonic, La Fille de Madame Angot, after its greatly prolonged run, was played for the last time as a wind-up of the season, and for the benefit of the lessee, Mr. Charles Head, who, in the course of the evening, was presented by Mr. Shepherd, acting on behalf of the company and numerous personal friends, with a valuable testimonial, in the shape of an elegantly designed silver epergne, and monial, in the shape of an elegantly designed silver epergne, and a card basket.

There was no matines at the Gaiety last Saturday, but the third morning performance of Girofté-Girofta, took place at the Opera Comique, and in the evening Mr. Gilbert's amusing fairy extravaganza Creatures of Impulse, originally produced at the Court, was revived at the Vaudeville and has been played during the week in conjunction with Mr. Boucicault's excellent comedy,

Old Heads and Young Hearts.

Paul Pry, with Mr. E. Terry as the inquisitive hero, and Miss Ada Swanborough as 'Phebe,' and the late William Brough's burlesque the Field of the Cloth of Gold (having met with such success on their revival last week on the occasion of Mrs. Swanborough's benefit) continue the permanent attractions in the bills of the Strand. Mr. Terry, who essays for the first time the part of 'Paul Pry,' renders the impersonation of the prying busybody most amusing and humorous, while wholly avoiding any servile imitation of his predecessors in the rôle. The burlesque is revived with great splendour and liberality, as regards new scenery, dresses, and appointments; fresh songs and music are introduced, and altogether The Field of the Cloth of Gold, as now represented, promises as prolonged a success as attended its first production at this house in 1868, when the cast included Miss-Ada Swanborough (Lady Constance), Lydia Thompson (Darnley), Amy Sheridan (Suffolk), Elise Holt (De Boissy), Fanny Hughes (Anne Boleyn), Messrs. C. Fenton and David James (as the English and French kings), Mr. H. J. Turner (Queen Catherine), and Mr. Thorne (Sir Guy the cripple). These are now replaced in the present cast by Miss Mabel Hayes, Miss Angelina Claude, Maria Jones, Topsy Venn, Miss Prescott, Messrs. Harry Cox and Marius (the rival monarchs), Miss Sally Turner (Queen Catherine), and Mr. E. Terry, in the respective assumptions.

Caste, represented by Mr. Craven Robertson's company, has replaced School in the bills of the Standard during the week; and The Wolf and the Lamb has been substituted for Good for Nothing, as the opening piece at the Haymarket, where The Overbusybody most amusing and humorous, while wholly avoiding

The Wolf and the Lamb has been substituted for Good for Nothing, as the opening piece at the Haymarket, where The Overland Route still continues the leading attraction.

The Queen's Theatre opened on Saturday for a short season of French plays by the company from the Vaudeville, Paris, who have appeared during the week in Victorien Sardou's latest comedy, L'Oncle Sam, supported by the original cast, including Mdlle. Fargueil, Mdlle. Massin, MM. Parade, St. Germain, &c., &c. Notices of this as well as of the French classical plays at the St. James's, will be found in another column. At the Princess's, the amusing musical comedy, Le Voyage en chine, so successful when Messrs. Valnay and Pitron occupied the Royalty, and revived here last week, has been repeated each evening during the revived here last week, has been repeated each evening during the week, the company having been strengthened by two additions—M. Verdelet, specially re-engaged to resume his part of the young lover 'Henri,' and Mdlle. Marie de Jolly, a pupil of Duprez, also specially engaged for the rôle of 'Marie,' the heroine. The amusing comedy La Cagnotte is announced for production here

we exceedingly regret to learn that the spirited directors of these French plays, Messrs. Valnay and Pitron, are placed in great difficulties in carrying out their arrangements, and may, perhaps, be compelled to abandon altogether their enterprise, unless aided by the public, to whom they make a strong appeal, in which they state that in consequence of the refusal of the Lord Chamberlain to license certain plays they are unable to carry out quite fully the promises that have been made by them, carry out quite fully the promises that have been made by them, as they have been compelled to annul several very promising engagements with artists of the first rank. Amongst those with whom the contracts have had to be broken, in consequence of the prohibition of their répertoire, are Mdlle. Roussell, Mdlle. Dica Petit, Mdlle. Theo, Madame Laurence Grivot, M. Daubray, and M. Bonnet. Messrs. Valnay and Pitron state candidly that their undertaking is fraught with continuous and constantly-recurring difficulties, and that the severe course taken by the Lord Chamberlain's officials in refusing to permit so many plays to be performed, has to a great extent crippled their resources. They appeal, and we trust not in vain, to all who have spent agreeable evenings in their houses, to all who can appreciate their constant efforts to found a high-class Théâtre Français in London, to assist them by donations which will Français in London, to assist them by donations which will enable them to carry out the remainder of the programme for the present season, and will also be an encouragement for the future. In return for these donations, Messrs. Valuay and Pitron future. In return for these donations, Messrs. Valnay and Pitron offer to send tickets, of course in proportion to the amount, for the rest of the season, or for the approaching season. The subscribers should send their money to the theatre, to the order of Messrs. Valnay and Pitron, and cheques should be crossed "Sir S. Scott, Bart., and Co." These entrepreneurs have a right to the public consideration. They have in the face of wonderful difficulties carried on admirably their scheme of bringing over the hest Parisian artists and they have conducted their theatre. the best Parisian artists, and they have conducted their theatre in the most admirable way. It will be hard, indeed, if in wealthy London such enterprising and conscientious managers are allowed to sustain a pecuniary loss.

MDLLE. AGAR AT THE ST. JAMES'S THEATRE,

Conneille's tragedy of Horace, is eminently opposed to all the traditions in which English playgoers have been nurtured, and it is probable that the author himself would have hesitated before selecting that work, as the one in which Mdlle. Agar was to make her first appearance before a London audience. To the plain, practical English mind, there is something almost ludicrous in the bombastic patriotic speeches placed in the mouths of the Romans of the French classical stage, and the lack of incident and action, so especially apparent in Horace, effectually alienates the sympathy of a people accustomed to be fed on the highly-spiced romantic drama, as manufactured for them by British playwrights. But this very want of bustle and vitality, though wearisome to the audience, serves admirably to bring out in bold playwrights. But this very want of bustle and vitality, though wearisome to the audience, serves admirably to bring out in bold relief the talents—we might even say genius—of such tragediennes as Rachel, Ristori, and Agar. That the Romans of Corneille are utterly unlike the Romans of Rome, as we picture them to ourselves, may be true enough, but our business is with Mdlle. Agar, whose friends have claimed for her, and with some show of justice, the title of successor to Rachel. Gifted with a fine face and accompanding presence Mdlle. and a commanding presence, Mdlle. Agar adds to these endowments a rich, sonorous, and carefully trained voice. If we fail to detect anything novel or startling in the part of 'Camille,' as played by Mdlle. Agar, we should remember that the traditions of the French stage are opposed to any individual independence in the matter of rendering; and that the chief impersonations have been built up by successive eminent actors and actresses from whose beaten paths it is high treason to depart. The two most impressive scenes in the tragedy are first: the one in which Camille hears the account—false as it afterwards turns out—of the death of her three brothers and the safety of her betrothed. The manner in which mingled grief and joy are depicted by Mdlle. Agar, in this scene, alone stamps her as a consummate actress, and the magnificent force of her subsequent imprecation on Rome and the Roman people, only serves to heighten the impression already created. Those who desire to see the French ideal drama in its best aspect, and are content to forego the excitement associated with our own plays of the same and a commanding presence, Mdlle. Agar adds to these endowforego the excitement associated with our own plays of the same class, cannot do better than make a pilgrimage to the St. James's Theatre. Mdlle. Agar is indifferently well supported by some members of the Odéon and Comedie Française companies; but their acting, in some instances—notably in that of Gibeau who enacts the rôle of 'Le Vicil Horace'—leaves much to be desired.

MISS TOPSEY VENN leaves the Strand, and will be replaced by Miss Kate Phillips, late of the Court, who will now fill the part of 'De Boissy,' in The Field of the Cloth of Gold.

THE Lyceum Company succeed Mr. Craven Robertson's Company, at the Standard on the 24th inst. for four weeks, during which Mr. Henry Irving will appear in a round of his leading



SCENE FROM BALFE'S NEW OPERA, "IL TALISMANO."

GAIETY.

LED ASTRAY

HAVING already recorded the deserved success which attended the first production, last week, of M. Boucicault's six-act comedy Led Astray, avowedly adapted from La Tentation, by Octave Feuillet, we need only add a few remarks on the general characteristics of the piece, and the excellent acting of the principal personages which led to this result. Shortly after its original production in Paris. La Tentation, was introduced to the English teristics of the piece, and the excellent acting of the principal personages which led to this result. Shortly after its original production in Paris, La Tentation was introduced to the English public by the French company at the St. James's Theatre—subsequently, an English version by Mr. Tom Taylor was brought out at the Adelphi, under the title of The House and Home, with Mr. and Mrs. Alfred Wigan in the principal characters; and in 1866, another version by Mr. John Oxenford, was performed at the Haymarket under the title of A Dangerous Friend, supported by Mr. and Mrs. Charles Mathews, Mrs. Chippendale, Mr. Howe, and Mr. Kendal, the last of whom then made his first appearance on the London boards. The story of Led Astray which closely follows the original, must, therefore, by this time be so familiar to the public as to render a lengthened detail unnecessary, and it will suffice to state that, wholly French in tone and character, and without being novel, is deeply interesting, and full of exciting incidents and powerful situations. The main object of the comedy is to illustrate the evil consequences likely to result from the absence of mutual forbearance, between an uncongenial husband and wife, who thoroughly misunderstand each other. The dialogue is brightly written throughout; the striking incidents (after the first act which is needlessly prolix, and would easily bear compression) follow each other naturally and rapidly, and the powerful situations in the third act, where Count Rodolphe finds George de Lespare on his knees to his countess—the subsequent game at cards and accusation of cheating made by Rodolphe, as a fictitious pretext for a challenge; and the duel a la barriere, in the fifth act, are intensely impressive, and would secure the success of even an indifferent drama; while, with scarcely an exception, all the characters are admirably supported; the interest in which centered above all, in the acting of the two strangers, Mr. Charles R. Thorne and Mr. Stuart Robson, who have come over from Am of the two strangers, Mr. Charles R. Thorne and Mr. Stuart Robson, who have come over from America under the auspices of M. Boucicault, to sustain the characters of 'Count Rodolphe Chandoce,' and 'Hector,' the friend of the family, which they had originally filled during the run of the comedy in the United States—of these, the former, from the very first scene, proved himself an accomplished artist, and has already become an established favourite; with a fine manly presence, self-possessed, easy and graceful in his movements, Mr. Thorne dispossessed, easy and graceful in his movements, Mr. Thorne displays high intelligence; his acting is judiciously subdued and characterised by great artistic finish, and, above all, by a remarkable power of expressing suppressed passion or strong emotion. His compatriot, Mr. Robson, who sustained the part of 'Hector,' the good-natured friend of everybody; in fact, the "Tame Cat" of "the Chateau Chandoce," is also a self-possessed and careful actor, but unfortunately the American accent and emphasis, scarcely perceptible in Mr. Thorne, are so strongly marked as to become a veritable dialect and almost unfit him, qualified as he is undoubtedly in other respects, for personating characters as to become a veritable dialect and almost unlit him, qualified as he is undoubtedly in other respects, for personating characters in high comedy. Miss Helen Barry, as the sentimental and romantic wife 'Armande,' pining for an illusory ideal sympathy of soul, was stately, and displayed abundance of tenderness, and in parts effective pathos; but although the impersonation is

an improvement even on her 'Mrs. Dombey,' she scarcely realised the subtleness of psychological organisation of such an exceptional character as 'Armande.' Miss Amy Roselle is charmingly naïve and vivacious as Rodolphe's daughter 'Matilde'; and the two stately dowager mothers in law find adequate representatives in Miss Lethière and Mrs. J. B. Howard. The other characters are sustained by Mr. Edmund Leathes, Mr. Belford, Mr. Temple, Miss Baldwin, &c. The comedy, which has been produced under the direction and stage management of the author, is mounted with great liberality and completeness, and when a good deal is excised, from the first act especially, is sure to have a lengthened career of success.

VAUDEVILLE.

CREATURES OF IMPULSE.

MR. W. S. GILBERT'S fairy tale, Creatures of Impulse, which enjoyed deserved success when originally produced at the Court Theatre, was revived here on Saturday, as an afterpiece to the lively and excellently acted comedy, Old Heads and Young Hearts, the two pieces in combination offering a most agreeable and amusing entertainment, not to be surpassed in the current programme of any theatre in London. The idea upon which the action of the trifle is founded, that of the several dramatis personce compelled by the fairy power of an old dame to whom they have attempted to behave unkindly, to act diametrically opposite to their natural dispositions, affords infinite scope for amusing contrasts, especially as all, while acting under the irresistible impulse of the spell, are perfectly conscious of the inconsistencies of their proceedings—thus the miser Jew is compelled to present his hoarded guineas to every person he meets. A brave soldier is converted into an arrant coward. The timid rustic becomes pugnacious, squaring up to every one he meets, and challenges them to "come on;" and the coy and bashful village maiden is continually inviting strangers to kiss her; until at last the wrath of the old dame is appeased, and the spell is removed. Mr. Righton is intensely droll, in his old part of 'Bloomblehardt,' the miserly Jew, and produces incessant laughter, by the frantic but unwilling impulse with which he lavishes his guineas. Miss Kate Bishon, also, in her original incessant laughter, by the frantic but unwilling impulse with which he lavishes his guineas. Miss Kate Bishop, also, in her original part of the bashful maiden 'Pipette,' charmingly delineates the antagonism of innate coyness and compulsory forwardness. The part of 'Peter,' the timid young farmer temporarily con-The part of 'Peter,' the timid young farmer temporarily constrained to be brave, originally represented by Miss Maggy Brennan, is now sustained by Miss Amalia, who made her first appearance here, and displays much aptitude and intelligence, with rather an overweening confidence, which, however, as she is very young, may become toned down. Mr. Teesdale fairly represents the brave 'Sergeant Klooque,' converted into a poltroon; and the hostess of the inn and the strange old lady endowed with fairy power, are efficiently represented by Miss Nelly Walters and Miss C. Richards. The fairy extravaganza is amusing throughout, and was well worth reviving, especially as Mr. E. Righton and Miss Kate Bishop, the original representatives of two of the leading characters, are members of the company; but M. Boucicault's lively comedy, Old Heads and Young Hearts, is the present great attraction, and will amply repay a visit to the Vaudeville. Miss Furtado (Mrs. John Clarke), who has recently joined the company, now sustains the part of 'Lady Alice,' with unusual vivacity and archness.

THE FRENCH PLAYS AT THE PRINCESS'S THEATRE.

THEATRE.

Messrs. Valnay and Pitron, the Managers of the French Plays at the Princess's Theatre, have sent us a letter, in which they place before us the difficulties under which they have laboured by being prohibited from producing many works which they wished to represent, and for which they had entered into engagements. They are now, they state, on the point of being compelled to abandon their undertaking, as all their resources are exhausted. They therefore appeal for assistance to those who love the dramatic art, and who are aware of the efforts which they have made during the last three years to establish a French theatre in London. "If all those," they say, "who have spent agreeable evenings at our theatre will once more interest themselves in us, we will offer them in exchange for their donations tickets available at their pleasure for the end of the present season or for the next." Donations are to be forwarded to the theatre to the order of Messrs. Valnay and Pitron, who will acknowledge the receipt of them in the newspapers. ceipt of them in the newspapers.

The following is the text of the letter:-

Monsieur,—Vous nous avez toujours montré tant de bienveillance que nous n'hésitons pas à recourir à votre sympathie dans la pénible situation où nous sommes.

Tous les ouvrages que nous voulions représenter ont été défendus successivement, vous le savez, et par suite, nous avons été forcés de rompre, les uns après les autres, les contrats qui nous assuraient le concours des meilleurs artistes de Paris, et de revenir à un répertoire usé.

Dés lors l'attraction n'a plus été suffisante, et nous nous voyons aujourd'hui à la veille d'être contraints d'abandonner notre entreprise, après avoir épuisé toutes nos ressources, et de laisser dans l'embarras plus de cinquante familles vivant de notre

Nous n'éprouvons aucune humiliation à faire connaître le malheur qui nous frappe, car nous croyons ne pas l'avoir mérité.

Cependant nous pouvons encore être sauvés et mener à bien notre tâche, si toutes les personnes qui aiment l'art dramatique daig-nent ne pas oublier les efforts inouis que nons n'avons cessé de faire depuis trois ans pour établir et maintenir dans la capitale de l'Angleterre un théâtre français, et si elles viennent immédiatement à notre aide.

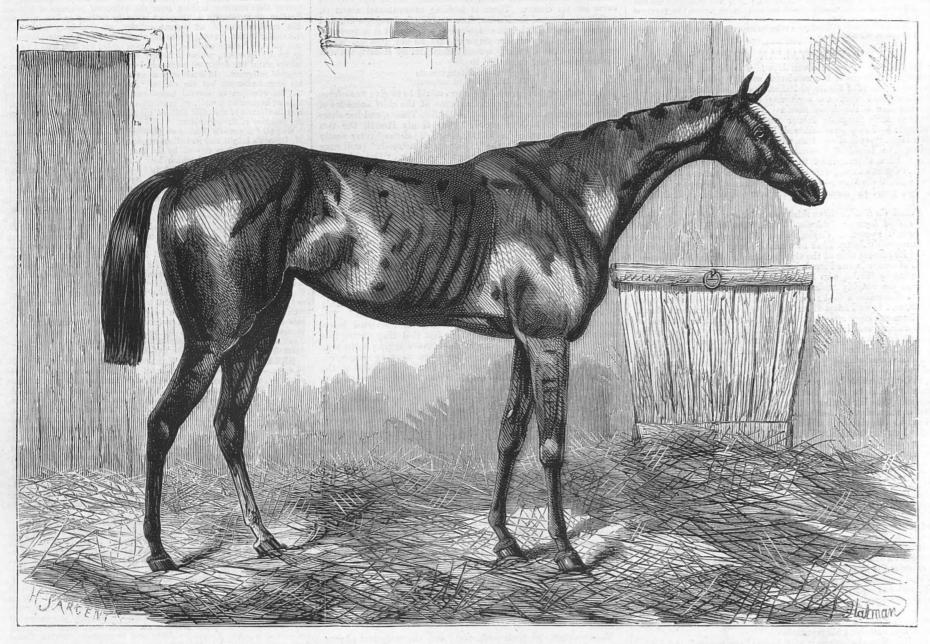
Si toutes les personnes qui ont passé quelques soirées agréables à notre théâtre veulent bien s'intéresser une fois de plus à nous, nous leur offrirons, en échange de leur donations, des billets va-lables, à leur grè, pour la fin be la saison actuelle ou pour la sai-

Nous sollicitons de votre bienveillance, Monsieur l'Editeur, l'inertion de notre humble requête dans les colonnes de votre estimable journal, et nous vous prions d'agréer nos remerciements les plus sincères.

E. VALNAY. ALEXIS PITRON.

Princess's Theatre, London, 6 Juillet.

Priere d'envoyer les donations au théâtre, à l'ordre de MM. Val-nay et Pitron, qui auront grand plaisir à en accuser réception directement et dans les journaux.



"LADYLOVE."

LADYLOVE.

LADYLOVE.

Ladylove, bred by her owner Lord Falmouth in 1872, is by Blair Athol out of Vergiss-mein-Nicht, a mare most of us will recollect running with some success in the "magpie jacket" some few years ago. She was got by the Flying Dutchman out of Memento, but not having produced anything worthy of the prestige of the Heath House Stable, his lordship proposed to draft her, and she came into the possession of the Stud Company at a very moderate figure.

Last winter, long before Ladylove had made her mark, Mr. Bell, the manager at Cobham, told us what a bargain he considered himself to have made, when he clinched the transaction, and transferred Vergiss-mein-Nicht to his own pastures. She had no yearling representative at the recent sale in June, but in future her offspring will need but in future her offspring will need no recommendation beyond moderate good looks to set buyers nodding for it. The Flying Dutchman mares are this year doing something for the credit of Lord Eglinton's old horse; and Gaof Lord Eglinton's old horse; and Galopin's dam comes of the same breed, and is bred much in the same way as "Varjuice-my-wick" as the fielders christened Ladylove's mother. Eglantine, the dam of Drummond, can also boast a "Flyer's" pedigree, and in all three of the above cases the Birdcatcher blood seems to have suited the Dutchblood seems to have suited the Dutchman's daughters. Lord Falmouth, as we all know, has a small but select stud at Mereworth Castle, near Maidstone, and relies solely on the home blood for those champions which have made his name so famous in raining made his name so famous in racing circles. Ladylove is a chestnut, taking a good deal after her sire, both in shape and marking, and more remarkable for and marking, and more remarkable for her true and easy action, than any great amount of size or substance. She is one of those light airy fillies we generally see the best of as two-year-olds, and though we hope for her owner's and trainer's sakes that our prediction may turn out false, we cannot shut our eyes to the multitude of examples we have known of subsequent deteriors.

eyes to the multitude of examples we have known of subsequent deterioration upon brilliant two-year-old form.

Her performances have been so recent that we shall not dwell at any length upon them, but merely state that after winning her first race, the Batthyany Post Sweepstakes, by a head only from Peripatetic, she suffered deeat in the First Spring Two-Year-Old

Stakes from Lord Hartington's very smart filly Chaplet, who won by four lengths from Lord Falmouth's filly, and seventeen others; the latter conceding her opponent 5lb. It was no disgrace for our heroine to be beaten by Hero at the First Spring Meeting, at 3lb the worst of the weights, and she speedily put her followers once more on good terms with themselves by turning the tables on Chaplet in the Woodcote most decisively; and this success

she followed up with interest at Ascot, where a Triennial and a she followed up with interest at Ascot, where a Trienmal and a Biennial fell an easy prey to her. As we write this, intelligence reaches us of another victory at Newmarket, and as she is not over heavily engaged in the future, and judiciously entered for short spins, there is every chance of her retiring into winter quarters "Lady Paramount" of the racing season. Matt Dawson has well sustained the reputation he made while head of affairs at

utation he made while head of affairs at Russley, as two-year-old trainer par excellence of the day; and notwithstanding all assertions to the contrary, it will be found that breeding animals of the best blood at home, engaging them heavily for their first season, and running them out "judgmatically" for their engagements is the only Royal Road to success on the Turf. This has been Mr. Merry's policy, and no stable has been more consistently successful, as just evidenced by the place held by the Master of Russley in the list of successful owners issued at the close of the Master of Russley in the list of successful owners issued at the close of each season. The "bottling up" system may occasionally be found necessary if not expedient, but the substance is thus too often sacrificed for the "shadow of glory," and it has been discovered too late that an animal, which might have paid its training bill over and over again as a two-year-old. over and over again as a two-year-old, is worthless in its next season. Horses are not "run off their legs" so generally as has been imagined, and if they are only sound, why should not owners follow out old John Osborne's maxim, and let them "sweat for the brass?"



THE LAST BUFFALO IN AMERICA.

"Don't shoot! Take my robe, and let me go in peace."

WE have received the programme of the excursion arrangements for this season of the London, Brighton, and South Coas Railway, which have been arranged on the most liberal and extenarranged on the most liberal and extensive scale, and comprise a complete tourist's guide to all places of interest on the South Coast, the Isle of Wight, &c. People who may be making prospective arrangements for their Autumn holidays, will do well to procure one of these programmes, which have added one more wreath to the laurels so worthily earned by Mr. J. P. Knight as an energetic Railway Manager, and an enterprising caterer for the public. an enterprising caterer for the public.
Pony Races At Lillie-Bridge.—

We have to draw attention to the closing to-day (Saturday) of the entries for the pony races, which take place at these grounds on Saturday next, the 18th inst.

Music.

Music intended for notice in the "Monthly Review of New Music," on the last Saturday of each month, must be sent on or before the previous

Benefit Concerts will not (as a rule) be noticed, unless previously ad-

ROYAL ITALIAN OPERA.

ROYAL ITALIAN OPERA.

Three fresh operas in seven days! The fact may be adduced as further evidence of the wonderful activity which characterises the management of the Royal Italian Opera, but the effects of this incessant hard work are beginning to show themselves in the deterioration of the choral music. No choralists could possibly undergo such fatiguing labour without injuring their voices, unless indeed they were endowed, like the electors of Eatanswill, with lungs "made of cast iron, with steel works." The diminished power, the impaired intonation, and the loss of brilliancy, which have characterised the later performances of the Royal Italian Opera Chorus, were evident at the performance of Meyerbeer's Etoile du Nord;—some of the choruses being painfully out of tune; and the choral ensembles being deficient in breadth of effect.

effect.

L'Etoile du Nord, written thirty years back, was originally named "Ein Feld lager in Schlesien" (The Camp of Silesia), and was afterwards re-named Vielka, when the opera was played in Germany with Jenny Lind as prima donna. It was first played under its present title at the Opera Comique, Paris, 16 February, 1854, of course in the French language, and with the advantage of a libretto by Scribe, who has constructed an interesting scenario without too roughly violating probability. The opera is by no means Meyerbeer's best; but it contains some effective vocal music, and is well adapted for the display of grand scenic effects. means Meyerbeer's best; but it contains some effective vocal music, and is well adapted for the display of grand scenic effects. The immense stage of Covent Garden Theatre permits of a mise en scène which dazzles the eye by a prodigious array of personages dressed in picturesque costumes, and the evolutions of the army in the Camp Scene, as originally planned by the late Augustus Harris, were admirably performed. The entire performance, considered as a spectacle alone, was highly attractive.

Madame Adelina Patti resumed the character of 'Catarina,' and nothing could be more fascinating than her acting nor more

nothing could be more fascinating than her acting, nor more exquisite than her singing. Her gaiety in the opening scenes was well contrasted with her pathos in subsequent situations; and whenever she was on the stage she charmed every one by the natural way in which she identified herself with the character she whenever she was on the stage she charmed every one by the natural way in which she identified herself with the character she had to impersonate. Her singing was more brilliant than ever, especially in the famous trio for a voice and two flutes. No description can convey an idea of the wonderfully brilliant facility with which she executed cadenzas and roulades of the most difficult kind, her rapidity and clearness being more than equal to those of the accompanying flutes, which were nevertheless in the competent hands of Mr. John Radcliff, the admirable first flute of the Royal Italian Opera, and Mr. Keppel as second flute. She had a worthy coadjutor in M. Faure, whose 'Peter the Great' is one of the finest impersonations in his ripertoire. This great artist no longer possesses vocal powers like those which were at his command a few years back; but his consummate art enables him to disguise the fact, and his artistic phrasing imparts a charm to all that he does. He gave an excellent dramatic rendering of his rôle, and was equally good when portraying Peter under the influence of anger, remorse, drink, and love. His drinking song in the tent scene was so finely sung that an irresistible encore followed; and not only in this scene, but throughout the opera, M. Faure well sustained his reputation.

Of the other characters it will be needless to speak at length. Madame Campobello Sinico was an excellent 'Prascovia;' Mdlles. Cottino and Bianchi, two nervous and colourless 'Vivandieres;' Danilowitz' was artistically performed by Signor Bettini; 'Georgio' was respectably sung by Signor Sabater; and Signor Ciampi, as 'Gritzensko,' sang and acted with genuine humour, and materially helped the general success. The orchestra did full justice to the instrumental music, and Signor Vianesi conducted most ably.

Donizetti's Linda di Chamouni was produced on Monday last,

and materially helped the general success. The orchestra did full justice to the instrumental music, and Signor Vianesi conducted most ably.

Donizetti's Linda di Chamouni was produced on Monday last, with Mdlle. Albani in the title character. We do not know any opera in which this clever young artiste is seen to so much advantage. It is in pathetic light soprano parts that she chiefly shines, and 'Linda,' which appeals powerfully to the sympathies of the audience from first to last, is peculiarily suited to her sympathetic style, and personal appearance. She was greatly applauded, and her singing showed the improvement she has made since last year. There is still, however, great room for improvement; particularly in ascending scales, chromatic passages and shakes. Were she to acquire the faculty of executing these correctly, she would leave little to desire. It is to be feared that she works too hard in public and private performances to permit of her finding much time for study, or for that repose which is evidently needed for her beautiful yet delicate voice. On Monday last, when she had to sustain a note in the middle register of voice, she was unable to do so without that trembling, which is so painful to a musical ear. Apart from these defective. Mdlle. Calasch made her second attempt in the contralto rôle of 'Pierotto,' and met with little success. She has a handsome face and figure, and a powerful voice; but the voice though loud is almost entirely deficient in brilliancy, and has no sympathetic quality whatever. Her acting also is artificial and unimpressive, and we doubt if she will become ful voice; but the voice though loud is almost entirely deficient in brilliancy, and has no sympathetic quality whatever. Her acting also is artificial and unimpressive, and we doubt if she will become popular in England. Signor Piazza made a success as 'Carlo.' His voice is small, but it is remarkably sweet and sympathetic, and is heard easily throughout the house, while the earnestness of his acting, and his intelligent interpretation of his author, render his performances always enjoyable. Signor Graziani sang exquisitely as 'Antonio,' the father of Linda. Signor Bagagiolo ang splendidly, and acted much better than usual as the 'Prefect,' and Signor Ciampi acted with abundant gaiety and humour as the "Marquis,' singing the music carefully and well."

Marquis, 'singing the music carefully and well.

Meyerbeer's Robert le Diable was produced on Thursday, too late for notice this week. On Tuesday L'Etoile du Nord was repeated, on Wednesday Marta, on Friday Il Trovatore. For to-

repeated, on Wednesday Marta, on Friday Il Trovatore. For to-night Robert le Diable is announced, and on Monday Don Giovanni will be repeated for the last time this season.

HER MAJESTY'S OPERA.

MOZART'S Flauto Magico has been the only novelty produced during the past week at Drury Lane. That every effort had been during the past week at Drury Lane. That every effort had been made to secure success was evidenced in the general excellence of the performance, no less than in the strength of the cast, which was as follows: 'Astriflammante,' Mdlle. Louise Singelli; 'Tamino,' Mr. Bentham; 'Papageno,' Signor Catalani; 'Sarastro,' Signor Parkins; 'Il Sacerdote,' Signor Campobello; 'Monastatos,' Signor Rinaldini; 'Due Uomini Armati,' Signor Marchetti and Signor Costa; 'Due Oratori, Signor Zoboli and Signor Casaboni; 'Papagena,' Mdlle, Alwina Valleria; 'I tre Geni,' Mdlle. Bauermeister, Madame Demeric Lablache; and Mdlle. Justine Macvitz; 'Le tre Damigelle della Regina,' Mdlle, Marie Roge, Mdlle. Risarelli and Madame Trebelli-Bettini; and 'Pamina,' Mdlle. Titiens.

It seems surprising that, with the resources of Her Majesty's Opera at command, this chef d'œuvre should be suppressed for

six years. Its revival attracted a crowded audience, who welcomed with expressions of delight the long succession of beautiful melodies with which it abounds. Music like this can never lose its charm. There is nothing conventional about it, nothing to distract the listener from undisturbed enjoyment, and although it is framed with consummate art, the art is so perfectly hidden from the ordinary amateur that he can give his whole soul to the feast of melody spread before him by Mozart, without his attention being demanded to

"—the links that tie
The hidden soul of harmony."

The hidden soul of harmony."

To particularise the gems of the opera would be to give a catalogue raisonné. We need only name, as some of the chief successes of the performance, the "Ah lo so!" by Mdlle. Titiens, and her share in the duet, "La dove prendi" (The Manly Heart), the two songs "Non paventar" and "Gli angui d'inferno" (very neatly sung by Mdlle. Singelli), the "Colomba, o tortorella" (well sung by Signor Catalini;) and the great bass song, "Qui sdegno." This last named song exhibited the remarkable vocal power of Signor Perkins to greater advantage than any of his previous Signor Perkins to greater advantage than any of his previous performances. He proved himself to possess a basso profundo voice of rare power and beauty. His singing was full of artistic qualities, and when he concluded, with a powerful E flat below the staff, the audience expressed their appreciation of his really the staff, the audience expressed their appreciation of his really great performance by continued applause, which could not be silenced until Sir Michael Costa gave the signal for a repetition of the aria. The three ladies of the Queen of Night sang their lovely concerted music in excellent style. The three Geni were hardly so successful. Mdlle. Valleria was satisfactory as 'Papagena,' but failed to realise our expectations. Signor Campobello was a dignified 'Sacerdote,' and sang his music like a thorough artist. Signor Rinaldini was successful as 'Monostatos' and the only failures made were those of the 'Due Uomini Armati.' The beautiful chorale which they have to sing was converted into a discordant Babel of sounds, from the fact that they started in a different key from the orchestra, and continued to sing half a tone sharp throughout their duet. The effect may be conceived. People shuddered at first, and then laughed heartily at the ludicrous performance which was going on. Some excuse may be made for these "two men in armour," who could only eatch the key hote for the introductory chords played by the violoncello and double-bass; and then chords were often little better than a series of grunts, more likely to confuse than to aid the ear of a singer. Surely it would be better to abolish at once a system which has little but its antiquity to recommend it, and either which has little but its antiquity to recommend it, and either play the leading notes on a small piano or harmonium, or violin. At present only the harmonies are given, and it is not every vocalist who is able to educe the required note from those above, especially when they are given, as they very frequently are, with questionable correctness.

The 'Tamino' of Mr. Bentham was far from satisfactory. His acting was weak, and he sang invariably at the audience, instead of to his operatic interlocutors. That he has a fine voice is of to his operatic interlocutors. That he has a fine voice is unquestionable; but he needs a long course of study to fit him for important parts in grand operas. Not only was his execution defective, but also his intonation; and he sang persistently flat throughout the opera. We are always glad to advocate the claims of native talent; but pure criticism knows nothing of patriotic sentiment; and we are compelled to deplore the fact that Mr. Bentham makes little progress in his art; although there can be little doubt that by earnest and well directed study, he might qualify himself for a high position in the operatic profession.

he might qualify himself for a high position in the operatic profession.

The choralists did their work well; and the orchestral players rendered full justice to the delicious instrumentation; the difficulties which at first arose from the judicious lowering of the orchestral pitch being hardly perceptible on this occasion. Sir Michael Costa conducted with his well-known skill, and the performance was warmly applauded by the large and fashionable audience who came to do homage to the genius of Mozart.

Madame Christine Nilsson on Monday last appeared for the first time here, as 'Leonora' in Verdi's Trovatore, in which character she was reported to have made a great success in America. Her performance surpassed general expectation, and it seems clear that in Christine Nilsson we possess a real 'dramatic' prima donna, capable not only of forming high tragic conceptions, but of elaborating them in the most artistic manner. Considered merely as a dramatic performance, her 'Leonora' was admirable, while her picturesque and powerful acting was enhanced by singing of the most finished and sympathetic kind. Her best vocal efforts were made in the last act. Her share in the 'Miserere' duet and chorus; her duet with the Count, and her solo 'D'amor sull'ali rosee' were triumphs of vocalisation, and elicited enthusiastic applause. We have no need to speak of the other artists, whose performances in the remaining characters we have previously noticed.

Madame Nilsson continues her successful impersonation of 'Edith Plantagenet.' in Balfe's Talismano, which draws crowded

Madame Nilsson continues her successful impersonation of 'Edith Plantagenet,' in Balfe's *Talismano*, which draws crowded houses whenever it is played. On Tuesday last, *Marta* was repeated; on Wednesday, *Il Talismano*; on Thursday, *Il Flauto Magico*; on Friday, *Faust*; *Le Nozze di Figaro* is announced for to-night; and *Il Talismano* for Monday.

Provincial.

BIRMINGHAM.—THEATRE ROYAL (Manager, Mr. M. H. Simpton).—The Gaiety Opera Bouffe Company are appearing at this theatre in *The Princess of Trebizonde*, Miss E. Farren sustaining the *rôle* of

'Regina.'
PRINCE OF WALES'S THEATRE (Sole proprietor and manager, Mr. James Rodgers).—Mr. H. Loraine and company, are appearing here in Osborne's new play, entitled A Slave's Ransom.
CHELTENHAM.—With the exception of the Assembly Rooms changing hands, Mr. Godfrey becoming the Lessee in place of Mr. Buckman; there is nothing relating to amusements stirring. The town is comparatively empty. town is comparatively empty.

Buckman; there is nothing relating to amusements stirring. The town is comparatively empty.

DUBLIN.—The Galery.—On Monday evening we had Mr. Farnie's adaptation of La Fille de Madame Angot. The company is one of the best we have had here in opera-bouffe for a good while. There was one of the fullest houses of the scason, and the whole performance went capitally, if I except the unpleasantness arising from the fact that the part of 'Pomponnet' was not sung by the gentleman cast for it, but by a substitute "run on" at the last moment, in consequence of the hoarseness of the gentleman entrusted with the part. Miss Pattie Laverne as 'Clairette,' took the house by storm. I am disposed to think her acting a good deal too energetic, but her singing is certainly unexceptionable, except in one or two passages which she sought rather to astonish than to please. She has a rich, full, highly-cultivated voice, and she knows how to use it to the wisest advantage. Mdlle. Blanche Tersi was 'Mdlle. Lange,' and was very successful. She has a fine statuesque figure, and a voice which satisfies the requirements of the part, without creating any very important impression. M. Loredan made a capital 'Ange Pitou,' but he was evidently suffering from cold. 'Louchard' was gone through with good effect by Mr. Cummings, and 'Lavandiere' met very good treatment at the hands of Mr. Dalton. The inferior characters were remarkably well sustained, and the whole went capitally. It is sure to drawn.

EDINBURGH.—Therefore a succeeded by The Adventures of Fritz, in which, as the good-natured Dutch emigrant, Mr. J. K. Emmet is the leading figure. To give prominence to his part, all the

other dramatis persona seem purposely to be thrown into the shade—made subordinate to Fritz, who is the character in every seene, whether in his hearty love passages with the simple Katarina, or saving that trusting maiden from the villanous schemes of Colonel Grafton, or recovering a long-lost sister by calling to her mind the dim recollections of an infant Iullaby, or frolicking with little Schneider in the prison, where he shows that to a "mind innocent and quiet," "stone walls do not a prison make, nor iron bars a cage," or finally in court, where a happy concatenation of circumstances brings about the defeat of a scoundrel and the release of the merry-hearted emigrant. It is not only as an actor that Mr. Emmet delights his large audiences, but the rôle of 'Fritz' affords opportunities for the introduction of several songs and dances, in all of which he acquits himself in a style, so graceful and unrestrained, that wins for him the hearts of the fair half of his auditory, and secures the burning jealousy of the other sex.

ROYAL PRINCESS'S THEATRE (Lessee, Mr. A. D. McNeill).—That M. Lecceq's bright and melodious music still possesses peculiar attraction in Edinburgh is proved by the fact that, after the appearance of two companies, each of which had a successful run, a third, under Madame Sclina Dolaro, has nightly filled this theatre with large and enthusiastic audiences to witness Mr. Byron's version of the charming opera-bouffe. Madame Dolaro brought with her high credentials as the original 'Clairette.' She is certainly by far the best sustainer of the part we have as yet seen, and we fully endorse the compliments paid to her by the English press. As 'Lange' Miss Annie Howard shows herself thoroughly acquainted with the music assigned to her, and she is besides an admirable actress. Mr. Chatterton gives a capital rendering of 'Ange Pitou,' acting with all the requisite e use and abandon, and singing very well indeed. Mr. George Beckett, as 'Pomponnet,' has plenty of scope for the display of his comic p

omnes. The chorus has good material in it, and the concerted indexis is most effectively rendered by both instrumentalists and singers. Next week Miss Marriott occupies the boards with Jeannie Deans, a dramatized version of The Heart of Midlothian.

GREAT YARMOUTH.—Theather Royal (Manager, Mr. H. Simms).—The principal attraction of the last nights of the present company, which concluded its season on Wednesday, has been a drama entitled Tom Truant, the cast being, 'Tom Truant' Mr. G. A. Warriner, 'Jack Joyce' Mr. H. Simms,' Ben Bunce' Mr. A. Vaughen, 'Skinpole' Mr. Knott, 'Burk' Mr. Lee Anderson, 'Rose Royston' Miss V. Mellon, 'Annie Ainslee' Mrs. C. Stanton, and 'Jenny Wildbriar' Miss L. Harcorte. On Wednesday, The Outcast was played for the benefit of Miss Mellon, to a very fair house. The Lottery Ticket has been the afterpiece each evening; the farce being very well acted, and favourably received. Mr. H. Simms made an excellent 'Wornwood,' and we have never seen the part better played. Mrs. C. Stanton was a very good' Mrs. Corset,' and Miss L. Harcorte as 'Susan,' deserves favourable mention. Mr. John Clarke, supported by an efficient company, is announced to open on Monday, under the management of Mr. A. T. Hurst. Ours is the opening piece, to be followed later in the week by Progress.

LEICESTER.—The Haymarket success, Gilbert's Charity, is being played here by Miss Heath and Mr. Wilson Barrett to rather good houses, considering the heat of the weather. Miss Heath as 'Mrs. Van Brugh' is wonderfully clever, and so is Mr. Wilson Barrett as the hypocritical 'Smailey.' Others besides the principals are deserving, and the list will include Mrs. F. Romia as 'Ruth Tredgett, Mr. Clitherow as the detective, Miss Brunell as 'Eve,' and Mr. J. Belton as 'Dr. Athelney.' All the appointments are perfect, and reflect great credit upon the management. Sanger's fetch has been an enormous success. We have no doubt that he performances have been seen by 20,000 people in the two days. The shilling admission has included seven

create a furore here. The burlesque is being especially localised for their rentree.

ROYAL AMPHITHEATRE.—Mr. Wybert Reeve, as 'Count Fosco' in The Woman in White, has been the prominent player here this week, but the play, full of inexplicable incidents and incongruities as it is, has not induced large houses. Mr. Reeve's impersonation is most conscientious and careful; without at any time becoming very powerful he manages to maintain the interest, if not the sympathy, of his audience. Miss Edith Gray, as the two heroines, improves a very favourable impression she recently created by her earnest and intelligent acting. Miss Josephine Fiddes and a fair company are included in the cast.

PRINCE OF WALES THEATRE.—The run of Little Em'ly for a fortnight has been very prosperous, owing to the popularity of Miss Lizzie Willmore as the pleasing heroine, and of Mr. Joseph Eldred as the irrepressible 'Micawber.' Last night, for his benefit. Mr. Eldred produced the burlesque of Don Giovanni, and a gave an impersonation of the Tory Premier.

the Tory Premier.

MANCHESTER.—THEATRE ROYAL.—Closed.

Prince's.—Mr. Compton has been performing this week with his usual success as 'Toby Twinkle' in All that Glitters is not Gold and 'Delph' in Family Jars. The Manchester people have so much faith in this comedian's comic power that everything he says or does provokes laughter, and on Monday night the entire audience was several times completely convulsed by his wonderful grimaces. Ballet has now become almost a necessary part of the theatrical entertainments here, and Mr. Compton's acting has been supplemented by the graceful dancing of the Sisters Elliott. Next week Mr. J. K. Emmet will appear.

Queen's .- Miss Jenny Willmore and an excellent company of her

Queen's.—Miss Jenny Willmore and an excellent company of her Own selection have appeared during the past fortnight in a variety of burlesques and comedies. The chief attraction this week has been a new Irish drama, entitled Shingawn, which, without much pretension to originality, possesses considerable merit, and has been very well received by the audience. Next week Vert Vert will be produced by the company from St. James's Theatre.

MIDDLESBORO'-ON-TEES.—Theatre Royal.—Mdlle. Beatrice and company have blessed us with a six nights engagement under circumstances in which far less merit would have been a relief. Nos Intimes and Frou Frou have been presented, and, strange to say, audiences came in hundreds instead of in thousands. This is what I take to be the effect of educating a community for years to look for nothing above melodrama. I, like many others, prefer Nos Intimes to Frou Frou. The plot of the former is probably less interesting than that of the latter; but the dialogue is much better, and a few of the exigencies of the story are more intensely dramatic. The two plays constitute a good test as to the artistic judgment of an audience or an individual; and it is easy to explain why Frou Frou is generally the more popular of the two. Mdlle. Beatrice's semi-French articulation pleases some; but I fancy it is a disadvantage. In pathetic passage it is assuredly, and in rapid sentences the sense is much broken. But

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CALLING THE ROLL.

SIR,—I have read with much interest the observations which have lately appeared in many of the London papers, upon the action of a horse when walking, as depicted in Miss Thompson's picture of "Calling the Roll;" and as an artist who has given much thought to the matter under discussion, and who has painted a vast number of pictures representing horses in action, you will, I trust, afford me a little space in your columns for a few-additional observations.

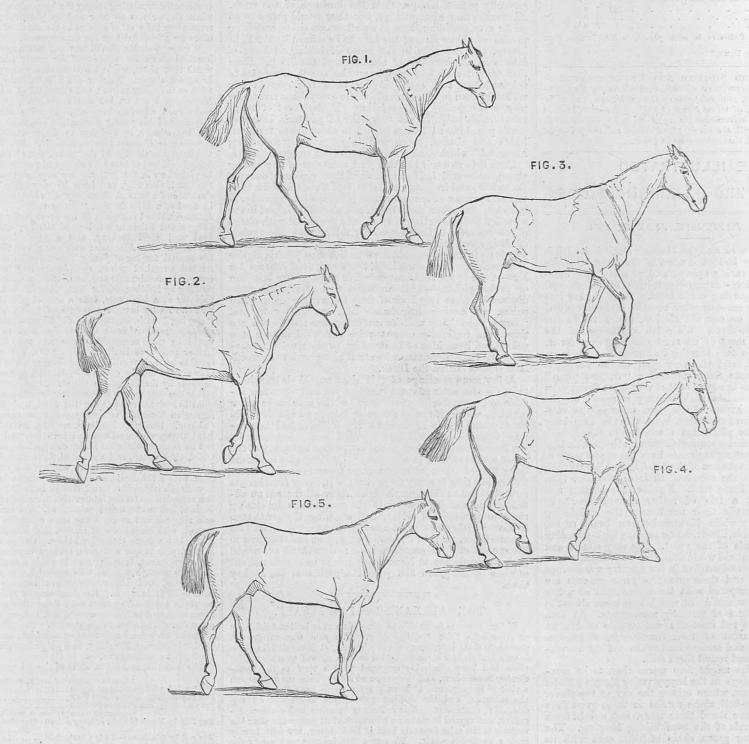
I do not quite agree with the data-laid down and quoted. For instance, in listening to the footfalls of a horse when walking, I find the sound is not, as stated, an even cadence or succession of 1, 2, 3, 4. It is more like 1, 2 with a very short pause, and then 3, 4, much as the time is marked in a deux temps

valse. Again, when a horse walks, the near hind leg and the near fore leg move almost together, the fore leg appearing to be all but kicked on by the point of the hind hoof, but it is lifted from the ground a fraction of a second before the hind hoof reaches the spot on which the fore foot rested. Thus the animal moves to a great extent by simultaneously advancing the two side legs alternately, being quite different from the movement in a trot, when the near fore foot and the off hind foot go together and fall on the ground at the very same instant, the two sounding as one. The mistake is, however, generally made by artists of making the position of a horse's leg in walking exactly like trotting, save that they depict them straight in one case and bent in the other.

Watching a horse while he is walking, the observer will note that two hoofs rest on the ground for an instant—the off fore leg, and the near hind leg, or *vice versa*, and one is twelve or fourteen inches in advance of the other. In the trot also two legs rest on

the ground, only that the toe of the hind hoof nearly touches the heel of the front one. Another thing necessary to note is—that walking beside a horse, the animal also at a walking pace, if one steps in cadence or time with the hind legs, it will be out of time or step with the fore legs, and if one changes and steps along with the forelegs, the hind legs then are found to be out of time, from all of which it follows that to represent the horse as walking is a complicated and difficult matter in comparison with trotting.

Hence in depicting a horse in motion, the difficulty is to make a compromise between the appearance presented to the eye by the rapid action of the legs and their actual position. The animal draws up the near hind leg and places the hoof in advance of the off hind leg, and the onward motion of the body causes this off hind hoof, apparently, to fall behind. It is self-evident that as the legs pass each other, one is nearly hidden by the other, viewing the horse side-ways; and if an artist selects this particular



moment, it will certainly not convey the idea to the mind of a spectator, that the horse so represented is walking. To make my meaning plainer, I herewith append three sketches. Fig 1 shows the off hind leg advanced; fig. 2 shows the same leg well back; and fig. 3 shows the leg just passing in front of the off hind leg. I have also shown the position the fore legs are in at the same time, for it must be borne in mind that as the animal does not pace in the same time with the fore and hind legsunlike trotting-the legs will be different. I also give two additional sketches, figs. 4 and 5, to show the position of the hind legs in what I may term an intermediate p other three. Now, these are very unlike the usual way in which a horse is represented in the act of walking; yet I am satisfied they represent as truly as it is possible to do in a sketch the actual and true positions of a horse as he moves one foot before another. I can prove this to demonstration if required. I know not whether the horse in Miss Thompson's picture at all resembles any of those five sketches, because I have not seen her picture, and therefore I avoid all criticism of the lady's work. My object is to show how very difficult it is to give a correct idea of motion, and at the same time point out that it is almost impossible to represent it truly, and yet truth is what we all strive after.

Before concluding my letter, I may observe that the way a horse is usually represented galloping is far more absurd, and contrary to truth and nature, than are the representations of his action in walking. He is usually depicted with the front legs stretched out to the fullest extent and the hind legs just as extravagantly stretched out in the opposite direction—a position the animal never is in, and by no possibility could get into; and yet men

who have been amongst horses all their lives, who study every point and every turn, who know every pace of a horse thoroughly—what he can do, and how he ought to be ridden—are yet, apparently, satisfied with the conventional and false representations I have described; pictures of races—every horse, even if there are twenty—depicted in the self-same stride, as if galloping in as exact time, one with another, as soldiers march; only every hoof is in the air, and not one touching the ground, from which the bellies of the animals are but sixteen or eighteen inches; ventre à terre with a vengeance.

In the last century artists represented the horse when galloping very nearly as I have described, with this difference, that the points of the hind hoofs are always on the ground, the front legs being thrust out and raised so that the body formed an angle of about twenty-five or thirty degrees with the ground. The old masters invariably adopted this method—which is just as false as the other—but it is remarkable that in all the sculptured horses that were on the Parthenon, most of them in action, not one in any respect fresembles the conventional position chosen by the moderns. The old Greeks, when representing the fore legs thrust out, placed the hind legs well under the animal, being a much more truthful approximation to the way a horse gallops.

However, I fear I have already made my letter too long, and trespassed too much on your valuable space.

Yours, &c., M. Angelo Hayes, R.H.A. 4, Salem place, Dublin.

P.S.—Since writing the above I have seen a suggestion in *The*Field that some artist should make a series of sketches for the

revolving zoötoscope, so as to show the various positions of a horse in walking. It is singular that I had already drawn such a series on the circular disc of a pantinoscope, which gives an astonishingly accurate representation of the motions of a horse in walking. The sketches which accompany this letter are, in fact, copied from my drawings on this disc.—M. A. H.—Irish Farmer's

THE ALEXANDRA PARK HORSE SHOW. - The second great annual horse show at the Alexandra Park opened to the public on Tuesday morning under most favourable auspices. With a view to facilitating the judging, the two sets of judges were occupied, the former in the ring facing the grand stand, whilst the latter were judged concurrently in the adjoining paddock. The great interest centred, of course, in the former, for which classes the judges were the Right Hon. the Earl of Shannon, M.P.; Mr. G.O. Howard, of Temple Bruer, Lincoln; and Mr. Charles Ellerby, of Whitwell, York. The following were the awards in Class I. for thoroughbred stallions for general purposes (first prize, £70; second, £30; and third, £20) :- First prize to No. 6, Major Frederick Barlow, Hasleton, Woodbridge, Suffolk, for Citadel, chestnut, 15 years old, by Stockwell out of Sortie, by Melbourne; bred by Lord Derby. Second prize to No. 3, Mr. William Blenkiron, Middle Park, Eltham, Kent, for King John, bay, 13 years old, by Kingston out of Dinah, by Clarion, her dam, Rebekah, by Sir Hercules; bred by the late Mr. Blenkiron. Third prize to No. 14, Mr. Robert Hutton, for Laughing Stock, bay, 15 years old, by Stockwell out of Gaiety, by Touchstone.

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No notice will be taken of enquiries as to the time of horses being scratched for their engagements, other than appears in the usual column devoted to such information.

information.

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THE ILLUSTRATED Sporting and Dramatic Relvs.

LONDON: SATURDAY, JULY 11, 1874.

THE Hampshire week and the Meeting Behind the Ditch at Newmarket, may be looked upon in the light of picnic gatherings of the racing season, and pleasing interludes between the fashion - haunted carnivals of Ascot and Goodwood. The sporting world betakes itself thither like paterfamilias to the sea-side after months of business and pleasure. We put on our old clothes, and revel in the freedom of the sea-shore. We catch a glimpse of the country just when most of us most eagerly yearn for it, and the tones of the two Meetings alluded to seem more quiet and subdued, and the very yell of the fielder is softened down to something more of a "concert pitch" with nature. Nor is the sport of that very tame description we are wont to associate with country courses; on the contrary, the best horses of the year, especially as two-year-olds, have gained their first laurels in the Danebury valley, or under the plantation shade beside the Devil's ditch. Glorious memories are associated with the Stockbridge Cup, in which the young aspirants have the opportunity of crossing blades with veterans of the Turf, and of letting their owners deeper into the secret of their capabilities, than many a fallacious home trial. Dundee, Marksman, and Couronne de Fer, a trio of rather remarkable Derby "seconds," have made their mark over the undulating Hampshire course; while Newmarket can boast of her Julys and Chesterfields, illustrious for so many high-sounding names in the annals of the sport. The very stands and enclosures are of that old world character we are accustomed to associate with those described in the country wanderings of the "Druid;" and their primitive arrangements are refreshing when compared with the elaboration of police manœuvres at Epsom and Ascot, which have come almost to partake of the nature of military movements. At both places we miss the red coat and redder face of Martin Starling, but in most of their time-honoured features there is no change, and ancient landmarks and old associations linger about and round them still.

A racing Rasselas might fare worse than to be compelled to pass his days in the happy valley sleeping under yonder rolling downs, whose echoes the cry of the ployer and tinkling sheep-bell alone awake in these quiet days when racegoers have razed their tents, and sought fresh that after the straightful of the Straig fields after the revels of the Stockbridge Meeting. You may mark the long green chain of hills, each with its diadem of waving woods, stretching far away on either hand, until on the one side the landscape is softened by degrees into the tamer heath scenery of Surrey, and on the other side, spur after spur looms out like bastions, whose billowy course lies towards "the rich heart of the West." Casting the eye lower, but in the same direction, the slate roofs and white walls of the home of the Days peeps from out its protecting belt of trees, and its turret-clock clangs out stable hours as noisily as in days gone by, when earls and ladies held high court in the quadrangle of palatial boxes, and the hooped liveries of the houses of Hastings and Somerset flaunted defiance to all the silks and satins of the Turf. Going back, we recall the era of Alfred the Great, most artistic and brilliant of jockeys, and the names of Andover and Hermit bring back recollections of the old Gully days, when there were betting giants in the land far surpassing the puny leviathans of our benighted age in the boldness of their ventures, no less than in the downright love of sport which dictated them. The breeding-boxes and sloping pastures are not so full as of yore with grave matrons and frisky foals; but the triangular en-closures, planted with every variety of summer flowers, and each with its votive tree, still mark the spot where Crucifix and Bay Middleton find rest at last. not trace the fortunes of Danebury back beyond those times, when light blue jacket and white cap were the cynosure of all eyes, and "Lord George" led the era of sport in that magnificent style, which imitators of his lavish expenditure, but not of his ability and judgment, have striven in vain to respect to have striven in vain to resuscitate.

Newmarket July is a different scene altogether; but even there, where pleasure has mostly to give way to

business, there is a holiday air to distinguish its midsummer fête from the spring or autumn reunions. There is no fairer scene than that which breaks on the eyes of the racing enthusiast coming suddenly upon that glorious vista which the Ditch bounds on his right hand, and upon his left the woods rich in their summer pride. On his progress thither from the town, he will have gained a bird's eye view of the Heath spread out beneath him, with its antiquated stands and posts, and the glorious expanse of the Rowley Mile narrowing toward the Bushes, and "Ely's the Rowley Mile narrowing toward the Bushes, and "Ely's sacred fane" rising dim and grey in the distance. The cloud shadows sweep that classic plain, and beyond the "waves of shadow go over the wheat" now yellowing to its fall beneath the sickles of the fen farmers, whose boast is of that bonnie "Prince," born and bred amongst them, and their talk of his gallant deeds on many a course besides that T.Y.C. which he has made especially his own. There is a sort of dreary languor about the place where July and Chesterfield cracks are stripped, and if there is a racing paradise upon earth it is surely here. People lie about under the trees, and, for once in a way, think more of the carefully packed hamper than the business of the week. Favourites may come and go, but they would prefer to go on for ever, reclining there in an afternoon siesta, watching the leaves above almost too lazy to be stirred by the light breeze, and listening to the notes of birds and hum of insects in the intervals of the voices of the Ring. Even that tumult rises less harshly on the ear than we care to acknowledge, and each shining hour is improved less zealously than in those haunts where everything must give way to the genius of speculation. If the sport of kings can furnish subjects not unworthy of painter's brush or poet's pen, hither let them hasten to catch those transient lights and shades, or to wed to verse the "something immortal" which such a scene cannot but suggest.

Thus it is pleasant to think that some few of our racing

strongholds still hold out against that vigorous onset of the public, and irruption of Goths and Vandals which have turned so many of our important meetings into mere beargardens. Suburban gatherings have played their part in the so-called popularization of sport, and the object with clerks of courses seem to be the quantity rather than the quality of their constituents. But it is quite out of Bill Sykes's way to go to the expense of a return ticket to Stockbridge or Newmarket. The racing itself has no especial charms for him—there is not sufficient crowd to attempt any hustling or pocket-picking—while welshers find their little game discounted from very lack of flats to practise upon. The police, not having their hands full, are wideawake and "down upon" any well-known characters; and even the three-card fraternity cannot raise the wind among the yokels and bumpkins of Hampshire, or the sturdy fen far-mers and Suffolk yeomen who stroll along under the wood-land shades behind the Ditch.

A few more meetings of this class would do much to raise the character of sport amongst us, and we rather incline to the further encouragement of the gentleman rider division, which, if not so strong or talented as in those old times when Captain Little and Percy Williams had their annual benefits on the Bibury day, yet numbers among its contingent many professors not altogether unworthy of the great names of their predecessors. Of late years amateurs have turned their attention more towards cross country riding, but that is solely on account of the very few chances now accorded to them on the flat. After all there is an additional interest imported into the proceedings by closing races to professional talent, and allowing the gentlemen to have a little quiet sport among themselves. And this circumstance, we take it, contributes in no small degree to And this the success of the Hampshire week; though we are afraid such an innovation at Newmarket might be considered out of place by the grave and potent seigneurs of the Jockey

THE ALEXANDRA PARK SALE.

WE are sorry to be unable to chronicle a very brilliant field-day at Alexandra Park last Saturday. The rain was surely not enough to deter intending buyers; besides, at Muswell Hill there is excellent shelter accommodation in case of wet weather. The place had been admirably arranged with a view to the forth-coming horse show, and the park and its environs are well worth coming horse show, and the park and its environs are well worth a visit of inspection. It is only a few yards from the station to the entrance, and the shilling gate-money keeps out all undesirable characters. Many leading breeders had clubbed together, and agreed to make an afternoon of it, somewhat after the manner of the sales formerly held at East Acton, but with hardly such a profitable result. We regret this, because we thought the idea a good one, and worthy of repetition in years to come. We can only attribute the comparative failure, for as such we are bound to describe it, to the lack of money on the part of those who are looked upon to furnish the sinews of war. Either there is no money left among supporters of racing, or people do not is no money left among supporters of racing, or people do not care to run their chance at an open sale, and prefer to breed their own animals. Both causes doubtless operated to the detriment of the venture; but we hope its supporters on this occasion will not be disheartened, but refuse to change the venue until it has had a fair trial. Breaking new ground is always a hazardous proceeding; but, in the long run, fruits of the enterprise will appear; for we all know to how great an extent that conservative love of old institutions prevails among Englishmen, and how difficult they find it to reconcile to their consciences the fact that— "The old order changeth, giving place to new."

The Turf is now at rather a low ebb; but a change must be imminent, and those who can afford to wait, and are content to stand by until the cloud of depression has overpast will have no occa-sion to repent them of their determination to weather the storm.

Everything human moves in alternate cycles of success and failure, and with certain hopeful signs on the horizon we are sanguine enough to believe, that changes are working together for the advantage of those who will only bide their time. Government may have dealt out apparently hard measure to old and well tried commission agents, who were quite above reproach in betting transactions, but with the few innocent storks, a multitude of carrion crows have been improved from off the face of tude of carrion crows have been improved from oil the lace of the earth, and we trust this is but the beginning of other and more radical reforms to come. As soon as the Turf atmo-sphere gets purer, we shall have plenty of persons willing once more to tempt fortune in its behalf, but we have not much hope of the reign of sweeter manners and purer laws so long as the bookmaker is the ruling power, and the puller of the strings which move puppets about in the game. It is true these adven-

turous gentry have in some measure spoilt their own game, but they are wise in their generation, and, seeing the lucrative cha-racter of their calling, stick pertinaciously to what they have acquired, and do not trouble their heads about becoming owners of horses. The consequence is a dearth of buyers, and we hear of breeders breaking up their studs because they see a bad year or two before them, forgetting that a reaction will inevitably set in, when a ready-made stud will be found of no small advantage. when a ready-made stud will be found of no small advantage. The argument that we are now overstocked may hold water, if we consider the great fillip given to breeding six or seven years ago by the unprecedented prices realised in those days; but we can see no reason for selling out at a grievous loss, if it be possible by holding on to realise at better prices. In any case it is better for breeders to make up their mind for a clean sweep of their yearlings, even at whatever sacrifice, rather than to drag-them about from place to place in the hope of securing more remunerative offers, and being compelled in the end to submit to "alarming sacrifices."

The arrangements were excellent in every respect, though we were sorry to see such a beggarly account of empty benches at the tables garnished with such taste by Messrs. Bertram and Roberts, who are evidently masters of the art of good living. The occasional showers which threatened to "qualify" the excellent cups continually circulating among the bystanders, were of no account when shelter was so near and so plentiful; and altogether we must place the want of success to the credit of a first attempt, and more for a fresh trial on the same ground.

when shelter was so near and so plentiful; and altogether we must place the want of success to the credit of a first attempt, and move for a fresh trial on the same ground.

We are glad Mr. Bevill was not standing by to see Suspicion knocked down for a "pony," for surely his Alarm strain was worth that alone, while his Goodwood victory made him out to be a good stayer. Neither did his Sultanas nor their progeny fetch encouraging prices; and the sight of a Rataplan mare with Melbourne blood on her dam's side going for £40 was enough to make even a bookmaker weep. Nor did Mr. Wolfe succeed in disposing of his young things, the condition of which we could not but admire, in addition to their possessing that variety in breeding so charming to purchasers. Mr. Waring's sum total was doubtless affected by the "limitations" on his two best fillies, for it is evident sisters to Vulcan and young Beadsmen are not to be picked up in the gutter. We were glad to see John Day take the Crucifixion filly, and hope he may bring about a change in the state of affairs at Danebury with her, for things stand sadly in need of a fillip in that "happy valley." We think that Mr. Ellam could not complain of his average, for nobody knows anything about Ethus as yet, beyond the fact that he is both wellbred and good looking, and a great improvement on Van Amburgh. Mr. Alexander only got rid of three yearlings out of his annual forging of young Thunderbolts, and his brood mares fetched wretched prices, considering they were well bred and covered by fashionable stallions. Still we are afraid he will gain nothing by holding on, for journeying oft and change of quarters paid for at a high rate, take a deal of gilt off the gingerbread. Sir John Astley bought a couple of mares, which look like his "staying" with Broomielaw at Eltham, and there is no one paid for at a high rate, take a deal of gilt off the gingerbread. Sir John Astley bought a couple of mares, which look like his "staying" with Broomielaw at Eltham, and there is no one whose success, either on the racecourse or as master of a stud, would be more acceptable. The rest may be described as "all leather and prunella," for neither Mr. Porter nor Mr. Snewing cared to let their yearlings go for old songs, and Mr. Taylor Sharpe's mares were mostly covered by Suffolk, whose future remains to be made by the Fakenham Ghost. Mr. Gibson, too, had dipped rather too deeply into Siderolite, to suit the notions of those who came to look after mares for the Stud, and Mr. Gulliver's Brobeling and General Peels commanded no more attention than at dignagian General Peels commanded no more attention than at Cobham. Swalcliffe has been, we fear, an unlucky venture, and Lord Glasgow's Two Thousand hero has had plenty of chances, Lord Glasgow's Two Thousand hero has had plenty of chances, but no success, while his Derby companions, Blair Athol, Scottish Chief, Cambuscan, and Cathedral, have already made their reputations. We suppose that men will never lay to heart this truth; that, with a third-rate stallion and a scratch lot of mares, success is wellnigh impossible; and though some fluke may raise boundless expectations for the future, 'tis a mere flash in the pan, and only leads at last to blank disappointment. We never go near a mixed sale ring without seeing some such examples as these, and it is argued, with some show of reason, that breeding is not a payin game, but a mere expensive hobby. On the contrary, our belief is, that with proper materials, average experience, and a capacity for management, breeding may be made a source of profit as well as amusement, but those who undertake it must see to things themselves, and throw themselves heart and soul into the themselves, and throw themselves heart and soul into the intricacies it involves. Breeders cannot spring to celebrity or repute in a day—they must wait their time patiently, leaving no stone unturned to insure success, and bearing pluckily up against a few disastrous sales to begin with. Something to enhance the value of their Stud may arise on a sudden, and it will indeed be hard if enterprise, liberality, and judgment, are allowed to go unrewarded in the long run. The following is a list of some of the prices realised :-

The following is a list of some of the prices realised:—

YEARLINGS BRED BY MR. A. WOLFE.

Black colt by Atherstone—Abergele Mr. Thompson 20
Bay filly by Lord Lyon—Letty West Mr. J. Jefferson 120
Brown colt by The Drake—Trickish Mr. C. Blanton 160
YEARLINGS BRED BY MR. H. WARING.

Bay filly by North Lincoln or King Alfred—Our Mary Ann
Mr. J. N. O. Nightingall 55
Bay filly by Lord Lyon—Atonement Mr. J. N. O. Nightingall 55
Bay filly by Lord Lyon—Atonement Mr. Ainsley 60
FULMINAGIONE, chestnut filly (sister to Vulcan), by Thunderbolt—
Alarum Mr. Fredericks 150
LA ROSERAIR, brown filly by Beadsman—Crucifixion Mr. J. Day 100
Bay filly by Gladiateur—Penelope Plotwell Mr. W. Blenkiron 105
YEARLINGS BRED BY MR. B. ELLAM
Bay colt by Ethus—Cybele Mr. G. Walker 100
Brown colt by Ethus—The Baroness Mr. G. Walker 50
Chestnut colt by Ethus—Persuasion Mr. G. Walker 560
Bay filly by Ethus—Persuasion Mr. G. Walker 560
Bay filly by Ethus—Tornentor Mr. G. Walker 50
Bay filly by Ethus—Tornentor Mr. G. Walker 50
Brown filly by Ethus—Odine Mr. C. ALEXANDER.

YEARLINGS BRED BY MR. C. ALEXANDER.

MAZURKA, by Fandango-Sister to Leconfield, covered by Scottish Chief Mr. Ainsley 25 Chief Mr. Ainsle Loville, by Claret, dam by Birdeatcher, with a colt foal by Thunder bolt Mr. Manse

BREAKFAST. - EPPS'S COCOA-GRATEFUL AND COMFORTING. -BREAKFAST.—EFPS S COCOA—GRATEFUL AND COMFORTING.—
"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine
properties of well-selected cocoa, Mr. Epps has provided our breakfast
tables with a delicately flavoured beverage which may save us many
heavy doctors' bills."—Ciell Service Gazette. Made simply with Boiling
Water or Milk.—Sold by Grocers in Packets only, labelled—James Effs &
Co., Homœopathic Chemists, 48, Threadneedle-street, and 170, Piccadilly;
Works, Euston-road, London.—[Advr.]

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A "SOUNDER" OF WILD HOG.

HOG HUNTING.

THE above engraving represents a "sounder" of wild hog; and THE above engraving represents a "sounder" of which nog; and it must be allowed that it requires a great stretch of imagination to realize the fact that all the different breeds and castes of the porcine race, which are annually exhibited at cattle shows, are of the same race; for it is almost impossible to trace any resemblance between these gentle, gluttonous, fat, sleepy, bacon yielding animals, and the formidable tusked monster that roams the jungle at his pleasure, and concedes not his right of way, even to the

animals, and the formidable tusked monster that roams the jungle at his pleasure, and concedes not his right of way, even to the lion himself—yet unquestionably they cane from the same stock; and if again placed in the same condition, their offspring would, after a few generations, become undistinguishable.

The adult wild boar is generally of a brownish black, which, as years go by, changes to a greyish slate colour. He has also bristles of considerable length about the head, and a shaggy kind of mane. They stand from 25 to 40 inches at the shoulder, have a short head, broad flat forchead, short pricked cars rather round at the tips and lying close to a very muscular neck. The eve is the tips and lying close to a very muscular neck. The eye is long and narrow, with much display of the white when enraged, and the tusks in a full-grown bear average from 5 to 9 inches in

There are few countries where wild hog are so numerous as in

There are few countries where wild hog are so numerous as an Algeria, and the engraving on the opposite page represents the ordinary mode of hunting amongst the Arabs.

During an excursion made by the 1st Regiment of the Chasseurs d'Afrique, this spring, a wild boar hunt was got up at almost every halt. A scene from a hunt of this description at Bordj-

Bouïra was sketched by M. Girardin, a young painter, following the column as an amateur, and his drawing having been placed at the disposal of our Artist, he has reproduced the interesting and picturesque episode with his habitual talent. On arriving at the bivouae of Bordj-Bouïra the neighbouring ravines were pointed out to Colonel Lascours, who commanded the column, as the resort of boars and other wild beasts. By the Colonel's orders a grand chasse was immediately organised, and promised more than the ordinary amount of excitement, as the natives had announced the news of a lion having been recently seen in the vicinity. The hunting ground comprised a number of parallel ravines, somewhat the news of a non having been recently seen in the vicinity. The hunting-ground comprised a number of parallel ravines, somewhat deep, descending from the spur of the Jurjura, the ridges of the different passes inclining gradually towards the plain of the Hamza. All the country about here is either wooded or covered with formidable thickets; there are but very few regular paths, and those only practicable for the sure-footed Arab horses.

At the appointed hour the native chiefs brought to the "meet" at least three hundred scouts, a certain number of whom were on horseback and provided with fireness. The remainder on foot, and

horseback and provided with firearms, the remainder on foot, and merely armed with motrags, or thick sticks. All these Arabs were placed upon the same line, in the plain opposite the mountain, the shooters being distributed along the ridges, and wherever there was a chance of seeing a wild boar pass. On a preconcerted signal being given the scouts advanced, beating up the thickets of juniper and jujube trees, and uttering loud and almost deafening cries so as to drive out the animals from their cover in the ravines. A troop of wild boars soon took flight in the direction of the mountain; some of these were promptly killed

by the armed scouts at their different posts. But immediately afterwards the scene changed: the Arab mounted scouts, as well as the French troopers, animated by the sight of the monstrous animals and by the sound of the firearms, hastened to the pursuit of the boars that had succeeded in forcing the lines of the tireurs, and then began one of those head-long races in which it is difficult to say whether we most admire the skill and boldness of the riders, or the energy, grace, and suppleness of their Arab horses, which, going at the top of their speed, clear every obstacle with a surety of foot that is never deceived, even in the steepest and most rugged paths. The remainder of the fugitive herd was speedily surrounded by all the huntsmen, both French and Arab being carried away and electrified, as it were, by mutual excitement. Gunshots and pistolshots were, by mutual excitement. Gunshots and pistolshots were fired off on every side, so that there was a certain amount of danger in being present at such a *mélée*, for whenever an Arab smells powder he becomes intoxicated, and fires away indiscriminately to the right or to the left, not at all heeding who may be near

The band having been thus destroyed without accident to the The band having been thus destroyed without accuent to the "assistants," the trumpets sounded the recall. The number of victims was fourteen full-grown bears and six young ones; they were all brought to the place of rendezvous and put upon mules, to be taken in triumph into the camp. The chasseurs, with the colonel at the head of the column, formed the eccort; the march and the column of the column to the country of the column to the colu was enlivened by repeated flourishes of trumpets; and at the entrance of the bivouacking-ground a feu-de-joie was discharged in the air in front of those who had remained behind, but who

had come out to meet the "return from the hunt"-not the least brilliant of the scenes composing the general action, on account of the great variety of the costumes and the gaiety of the Arabian horsemem wheeling about on their splendid steeds under the rays of the bright African sun.

The Boar is one of the most courageous animals of the jungle,

and several instances are known of his having come off victorious in single combat with the most formidable of the feline race. Mr. Drummond Hay recounts two instances of full-grown lions having been vanquished by solitary boars, which, as a rule, are always morose and fierce; and Lord Winchilsea gives the following very graphic description in verse of one of them, which took place near Djbel-ben-thom—the hill of Thunder—the highest mountain of the Djur-jura range in Barbary:

THE BOAR OF DJURJURA.

THERE dwelleth a shape upon Djurjura's height,—
He's a boar by day and a fiend by night;
On the rich beech-mast he has revell'd it long,
And grown up fierce, and sturdy and strong,
And a pitiless Jinn was he.

On Djurjura's skirts lies a gardener's ground, Travel the glens of Kabailia round, More of the pulp, and less of the rind, Better than Hamed's no melons you'll find; And he watcheth them by night.

Hamed lies crouch'd in the shadowy brake; On the rock overhanging the deep blue lake He hath heard a splash in the feathery reeds; The bittern's drum ceases; the duck as he feeds Flaps up in the Boar-fiend's path.

There were stars burning bright in the heavens above, But on myrtle and arbutus coo'd no dove; And the croak of the frog sounded not too harsh, And the wild-fowls' clack, from the neighbouring marsh, Rose mellow as winds in June.

But Djurjura's boar was restless and wode; But Djurjura's boar was restress and wode, Hither and thither in wrath he strode, Rooting the ground and mutt'ring his fear, With an eye askance, and a list'ning ear, And his nostril in the wind.

And there in the gloom of the copse-wood shaw, Loom'd a shaggy mane and a sinewy paw;
By the monstrous front, and the red eyes' glare,
Hamed knew "him of the yellow hair,"
As he glided cat-like by,

To the Fountain brim—where in grisly mood, Mutt'ring and rooting the boar-fiend stood! Nearer and nearer the lion crept; But the boar rose high, as the yellow-hair'd leap't With a roar on him that night.

The rip of the tushes is plain to be heard;
The struggle has waken'd the sleeping bird;
Once and again to the charge he flieth,
And the jackal crew as their sultan dieth
Whine dolorous thro' the gloom.

With bristles erect and eyes blood-red, He trampleth the corse of the lordly dead. Larger and larger he waxeth now— "He'll reach me on the rocky brow," Groans Hamed in his prayer.

He hath cast him down upon hands and face, He hath groan'd the prayer for a piteous case, In the name of God—and before his eyes The boar returns to his earlier size, And drinks at the sparkling well.

There's a perilous sound in that green retreat,
There's a murmuring rustle of gliding feet;
There's a smooth-headed form stealing by to the spring,
'Tis the sorrowing mate of the yellow-haired king,
In her widow'd royalty.

"Treachery! again," quoth the grisly boar! But his bristles were red with the lion's gore; And the shuddering lioness turned away; And Hamed the gardener heard her say— "What a Jinn! What a Pagan fiend."

And she gain'd the copse—but in truculent ire, The conquering felon reviles her sire! As he mutter'd the curse to the tell-tale breeze, She paused in the gloom of the tapering trees, And her roar awoke the wood.

There glideth a cloud o'er the moon's calm face, Hamed might not see—but his ear could trace, Rip of the tusk and blow of the paw! For the very wind died in conscious awe, As the boar and the lioness met.

Steals a silence of death over all, and soon, From her vaporous covert forth sails the moon, As a light Zebecque of the corsair band, Sweeps clear of the lift and loom of the land, To the purple Riffian Sea.

And gardener Hamed beholds with dread The conqueror's paw on the valiant dead, But he trail'd his piece with a murderous aim, And struck her between those bright orbs of flame, And dead on the boar she fell.

There are roseate streaks in the luminous East, There's a gathering of fowls to the lordly feast, And the king of the vultures is hovering there, With his lordly court in the morning air, As Hamed descends the rock.

He hath flay'd the yellow-haired head and paw, He hath given the swine to the vulture's maw, Better night's work was there never before, Than gardener Hamed's—when Djurjura's boar, And his king and queen were slain.

"THE BOOK OF THE FARM."—Mr. Henry Stephens, author of the fameus work, "The Book of the Farm," died on Sunday morning, at his residence at Bonnington, in the 80th year of his

Sporting Intelligence.

THE NEWMARKET SALES—RETROSPECT OF THE JULY MEETING,

AND ANTICIPATIONS OF LIVERPOOL, NOTTINGHAM, WORCESTER, AND SOUTHAMPTON.

THE sales of blood stock at Newmarket, have recently become of great importance, and now that Mr. Tattersall, through the kind permission of Mr. Gee, is at liberty to make use of his paddocks, wherein to hold his sales, breeders will do well to send their yearlings for sale at "head-quarters," as nowhere can they be so sure of a good market. Of this fact, excellent proof was furnished last year by the good prices realised for the Dewhurst Lodge yearlings, and it was further confirmed by the fine average again made by Mr. Gee's youngsters, as well as the excellent prices made by the stock belonging to others sold during the current week. Mr. Tattersall was kept busy morning and evening during the Meeting. On Tuesday he commenced with the sale of the late Mr. W. Alington's thoroughbred stock, which included three yearlings, three two year olds, and several older horses in training. Among the yearlings was a large, sound, useful, though rather plain colt by Parmesan, out of King Victor, and Scarf's dam, who was very soon run up to 1200 guineas, given by Mr. Fredericks; but a far nicer colt by the Earl or the Palmer out of Cachmere's dam, went for less than half the money, to Mr. Joseph Dawson, and a very cheap youngster he was at the price, 560 gs. There was also some spirited betting for Cachmere, whom Mr. Vyner got for $800\,\mathrm{gs}$, and the next highest price realised was for Cassock, an own brother to Decorator, and well

he was at the price, 560 gs. There was also some spirited betting for Cachmere, whom Mr. Vynergot for 800 gs., and the next highest price realised was for Cassock, an own brother to Decorator, and well up to 16 stone with hounds, so he was cheap to Mr. Boyd for 550 guineas. That Mr. Alington bred in the right way, the "tottle of the whole," as old Joe Humie the financial reformer used to say, furnishes proof, as the ten horses sold realised 3960 guineas. Mr. Radellife's racing stud was subsequently sold, and all, with the exception of Salvanos, who was taken by Sir J. D. Astley for 300 guineas, realised fair prices. Mr. J. Nightingall bought Queen's Huntsman for some of his employers cheap enough for 620 guineas. Sir W. Milner gave 270 guineas for Mestizo, whose own brother, Tankerville, 2 yrs, was taken by Col. Carleton for 250 guineas, and will win him a race or two, if good looks are worth anything. A very good looking two-year-old filly by Macaroni, dam by Young Melbourne out of one of Lord Glasgow's favourites, was not dear to Mr. Chaplin for 300 guineas.

Wedneaday morning was occupied with the sale of the Dewhurst Lodge yearlings, which, for their fine size, bone, and condition, were never surpassed, there not being a single weed among the thirty-four lots. Caution scened, however, to be the order of the day, and the opening of the sale looked very blue for Mr. Gee, as the average of the first ten in the list only reached 72 guineas, the highest price given being for a filly by Lord Lyon out of Lady Ravensworth, by Voltigeur, a real good-looking youngster, entered the arena things began to look more pleasant, as, after some spirited bidding, he was knocked down to Joseph Dawson for 400 guineas, and was bought for Mr. Mr. Innes. Good prices continued to be realised for most of the next thirteen lots, but nothing sensational occurred until Drother to Camballo came upon the scene. This cold differs in colour from his brother, being a chostnut, but is rather like him in shape, but that as a somewhat cobby ne

There was very little betting at Newmarket on the Goodwood Stakes, for which Scamp, owing to his doing very little work, is hardly in such good odour as he was a few days back. The Prescription colt has been doing good long work, but at the finish of his gallops seems to tire, and I much question if he will stay the course, which Charles, who as I remarked above is doing good work, is sure to do, and is greatly improved. Reflection and Feve are also in good long work, and continue sound, although

the ground is like adamant. Of the six meetings that annually take place under the auspices of the Jockey Club, unquestionably, the most enjoyable is the July reunion held, as it is, in the most beautiful and secluded part of the Heath, on turf that is nowhere to be surpassed, and beneath the friendly shade of a fine plantation that borders the finish of both the July and Chesterfield Stakes courses. Long as this splendid course has been in use, it only recently became the property of the Jockey Club. All that portion of the heath known as "beyond the ditch," was only held by them on lease, the time of which having nearly expired, a leading trainer made an offer for it much beyond its intrinsic value, but before accepting it, the owner proffered it to his old tenant, the Club, on the same terms. This left them no option but to become its purchaser at a price which has made such an inroad on the funds of the Club as to necessitate their now charging for admission to the July, as well as to all the other courses; and their also consenting to take a share of the profits arising from the sale of the winners of selling Plates, without which it would be impossible to find money to add to the several races, which amount annually to a

sum exceeding £10,000. Since they have had possession of the course, several improvements have been effected, such as railing in the finish of both the July and Chesterfield courses, enlarging the ring for horsemen, &c. The presence of the Prince of Wales—who again honoured Mr. Chaplin by becoming his guest for the Meeting—was the cause of attracting to the Heath a large and aristocratic company, including many ladies; and it was pleasant to see his Royal Highness enjoying himself without being subject to that intrusive gaze of the public which must be so annoyieg to the Royal party at Ascot. Scats were arranged for the distinguished visitors in the cool shade of the plantation, and the great heat being tempered by a delicious southerly breeze, added not a little to the general enjoyment, which would no doubt have been greater had the racing been more plentiful and of a more exciting character. The grumblers of course blamed the authorities for these shortcomings, and most unreasonably, for they surely could not be accountable for the meagre fields which started for the July Stakes and other races run during the afternoon; the real cause of which was the terribly hard state of the ground preventing many of the youngsters being trained. The proceedings opened with the Filly Stakes, in which Ladylove, being only opposed by Mr. Houldsworth's filly by Young Melbourne out of Viridis, accomplished an easy victory. And in the succeeding event Lord Falmouth was equally fortunate with Dreadnought, who being much fitter than when he ran for the New Stakes at Ascot, had no difficulty in disposing of the three moderate horses opposed to him, which included Mr. Houldsworth's colt by Blair Athol out of Fayaway, who ran fast, but tired to nothing at the finish. Only three started for the Two-year-old Selling Stakes, in which M. Lefevre's neat little filly Satisfaction, was made the favourite, and satisfied her backers by winning easily, and her owner by her bringing 145 guineas at auction, which a Mr. Boyd gave for her. The T

mearly a length.

The July now came on the tapis, and was regarded to be such a certainty for Camballo that it occasioned very little interest. His opponents were Balfe, whom he had beaten at Ascot, and the three "dark" horses, Craig Millar, Garterly Bell and Mirliflor, who severally represented the Manton Heath House and Phantom Cottage stables. Craig Millar does no little credit to his sire, Blair Athol, being a large lengthy colt, with good bone and a fine galloper; and both Garterly Bell and Mirliflor also, had good looks to recommend them, but neither was fit. It consequently looked "good business" to bet 7 to 2 on Camballo; but, nevertheless, he had an uncommon near squeak for it. He came along at a good pace, holding the lead to the corner of the plantation where he was headed on either side by Craig Millar on his right, and by Balfe on his left. The latter had the best of it until within a hundred yards of the winning-chair, when he cut it in a most cowardly fashion, and the favourite beat Craig Millar by half a length, Garterly Bell finishing three lengths from the latter, with Balfe next, and Mirliflor last. This running of Camballo detracts not a little from the supposed excellence of his form, and causes one to wonder what sort of horses

beat Craig Millar by half a length. Garterly Bell finishing three lengths from the latter, with Balfe next, and Mirlilor last. This running of Camballo detracts not a little from the supposed excellence of his form, and causes one to wonder what sort of horses those can be that he beat so easily at Stockbridge, for here it was plain enough that had Balfe kept straight, he would have won easily enough, for John Osborne was at him a long way from home, and he only beat Craig Millar by running the longest. The Cheveley Stakes was won very cleverly by Trombone, who was the favourite; and M. Lefevre was-a third time successful for the Selling Stakes, which Cambusier won easily, and found a new owner in Lord Portsmouth, who was content to give 260 guineas for him to lead work for his youngsters. The largest field of the day, eight ran for the First Welter Handicap, which resulted in the overthrow of the favourite Posthuma. Inglewood Ranger, and Bras de Fer had the finish to themselves, the former winning cleverly, with Athelney, who seemed very "dicky" on her fore-legs next. The races thus resulted in the backers throwing in seven mains; but the odds being so long in nearly every instance, that little profit attached to this almost unheard of succession of victories. And I may take some credit to myself for last week naming all the winners in this paper, being singularly correct for the Cheveley Stakes and first Welter Stakes, naming three of the four acceptors out of the eighteen weighted for the former race, while for the latter, the two I named had the finish to themselves.

On Wednesday there was some interesting racing, the finishes being very close in two or three instances. Leclinus commenced the proceedings by walking over for the Midsummer Stakes, and as he was stripped for the occasion, the public had an opportunity afforded them of seeing that this grand horse is every day making improvement, and is sure to be a thorn in the side of the best of them for the great St. Leger. A Two-Year-Old Selling Stakes ne a long course without tiring. For the Selling Sweepstakes it was a fine point between Lady Glenorchy, entered to be sold for £500, and Slumber, whose selling price was £1000. The former was the favourite and had the best of the race until the last half-dozen strides when she swerved towards Slumber, who just got up on the post and won by a head. Lady Glenorchy, I regret to learn, has shown symptoms of moon blindness, which no doubt occasioned her swerving as related. The winner was not claimed. For the second Welter as related. The winner was not claimed. For the second Welter Handicap, Inglewood Ranger, on the strength of his victory of the previous afternoon, was made the favourite, while Milkman, who in the First Spring Meeting had finished within a neck of him in the race won by Belle of Scotland, was also backed for a lot of money. The backers were sadly at fault in their calculations, as La Jennesse, who started at the nice price of 10 to 1, made all the running and won with a lot in hand by a length from Milkman, while Replayed Representations. Milkman, while Inglewood Ranger was beaten a long way. The Exeter Stakes fell to the French filly Pensacola, a daughter of Dollar, and no great shakes to look at, but "a good 'un to go," for she made play throughout, and won easily from the good-looking Timour, a son of Cambuscan, who will see a better day, as he was nothing like fit. Aide de Camp ran indifferently, which detracts from Stray Shot's form, as it may be remembered he was

third from that filly at Stockbridge. Calvine, an own sister to Struan, and a very neat racing-like filly, got off badly, and was not persevered with, so no judgment can be formed of her capabilities until she runs on some future occasion, which wont be this week, has she was sent home on Thursday morning.

The meetings for next week are both numerous and important,

as races will take place at Liverpool, Nottingham, Worcester and Southampton. The Liverpool meeting first claims notice, as under the able management of the Messrs. Topham there is every under the able management of the Messrs. Topham there is every appearance of its being restored to its ancient glory. It will be held on Wednesday and the two following days, with a list that gives promise of first-rate sport. The Cup with the liberal addition of 500 sovs. will be run for on Thursday. Out of the original entry of sixty, only twenty-four horses have accepted, with the certainty of at least a moiety of them reaching the starting-post, and briefly run through them, and try to pick the winner. Shannon, 6 yrs, 8st 12lb, I think remained in to keep the weights in statuquo for another in the same stable. Redworth, 4 yrs, 7st 5lb, who although a maiden, cannot complain of his weight, considering the great things expected of him, Freeman, 5 yrs, 8st 7lb, is all to pieces, and wont run. Restless, 5 yrs, 8st 7lb, taken on his best form, is not out of it, nor is Lord Derby, 5 yrs, 8st 3lb. Indian Ocean, aged, 8st, is in on so much better terms in the Goodhis best form, is not out of it, nor is Lord Derby, 5 yrs, 8st 3lb. Indian Ocean, aged, 8st, is in on so much better terms in the Goodwood Stakes, that he is not likely to be sent, nor from the way they back Reflection and Gleneagle, are either of those likely to run. Sister Helen, 6 yrs, 8st 12lb, wont stay the mile and a half, and I should prefer her stable companion, Selsea Bill, 3 yrs, 7st; Jarnac, aged, 7st 12lb, must be too stale for this company, and Cobham is useless. Mont Valerien, 4 yrs, 7st 7lb, ran well in the Chester Cup for a mile and a half, and must have a great chance here. Evergreen, 4 yrs, 7st 3lb, has never done anything to warrant any one expecting him to pull off a great race of this kind; and little Parliamentary ought to be used up after all the jumping business he did in the spring. Herbert, 4 yrs, 7st 2lb, kind; and little Parliamentary ought to be used up after all the jumping business he did in the spring. Herbert, 4 yrs, 7st 2lb, is only second class, but he can race a bit, and is nicely in, but in all probability, will swim with Mont Valerien, Blantyre, 3 yrs, 7st 1lb, considering how well he ran in the Hunt Cup, possesses a chance second to none; Queen's Huntsman, 3 yrs, 6st 12lb, ran along well in the Ascot Plate, won by Lowlander, and might have finished close up with Thorn, had he been persevered with, which gives him a chance here, but having changed owners lately he will probably not be sent. Controversy, 3 yrs, 6st 12lb, will do a good thing some day, but I don't know that he is yet fit.

fit.

The Miss Hawthorn colt, 4 yrs, 6st 11lb, has fine speed, but will hardly stay the mile and a half. Lady Alice has no chance in this company. Charles is doing ding dong work, and the farther he goes the better he likes it, and as he is greatly improved, he is sure to be dangerous either here or at Goodwood. I know nothing about the Colt by Voltigeur out of English Rose, 3 yrs, 6st 9lb, nor about Tears, 3 yrs, 6st 5lb. From this it will be seen that I expect the race to fall to either Blantyre, Selsel Bill, or Controversy, between whom in my opinion there SEA BILL, or CONTROVERSY, between whom in my opinion there is very little to choose

is very little to choose.

For Friday the principal race is the Liverpool Plate. Thirty four horses have been weighted to run a mile, and the two best in I consider to be Sister Helen, 6 yrs, 7st 9lb, and the Colt by Blinkhoolie out of Miss Hawthorn, 3 yrs, 6st 5lb.

The Skelnersdale Cup, a new race with 200 sovs. added, is also run for on Friday, and could the meeting of King Lud, Marie Stuart, Lilly Agnes, Organist, and Thorn be insured, it would cause a large attendance at Aintree on the last day of the meeting; but in any case I should look for the success of Lilly Agnes, after the easy victory she achieved for the Northumberland Plate.

There is a good entry of twenty-three two-year-olds in the Sefton Stakes, including Mr. Vyner's colt by ADVENTURER—GONDOLA, to whom both this race and the Stanley Stakes on the first day are likely to fall.

Nottingham will take place on Tuesday and Wednesday, and

Mr. Bradfield, considering all the calls that are on horseflesh this week, has issued a very promising list to amuse the stockingers at their Midsummer Meeting in the Forest. The Nottinghamshire Handicap failed to please the majority of those interested, as only twelve of the forty-two horses weighted, have accepted, and Mr. Sarile and M. Lefoura have stood with two each, the as only twelve of the forty-two horses weighted, have accepted, and as Mr. Savile and M. Lefevre have stood with two cach, the field is sure to be limited. Lilian, 5 yrs, 8st 12lb, if intended for Goodwood, will hardly run, and in any case, I should prefer Thunder, 4 yrs, 8st 10lb, as the course is only a mile and a quarter; and with him, I will couple Jamee Croft, 3 yrs, 5st 12lb, to furnish the winner.

The Clumber Park Stakes, for two-year-olds, will be run for on the second day, and it is a certainty for Seymour, in whose absence, it will fall to Lady Clifton. The weights of the minor handicaps I have not given.

Worcester and Southampton take place on Thursday and Friday, but lying so far apart their clashing will be in no way injurious to either, as the former will, as usual, command the support of the Midland and Northern stables, while Southampton is sure to be well supported with horses by the Southern trainers. The several races have filled fairly, but time does not admit of my noticing the several events in detail.

Beacon.

my noticing the several events in detail.

MARRIAGE.—On Tuesday morning the marriage of Mr. T. E. Walker, M. P., of Park-lane, Hyde Park, with Miss Elizabeth Sydney Allsopp, daughter of Mr. Henry Allsopp, M. P., Burton-on-Trent, was solemnised at St. George's, Hanover-square. A grand dejeuner was given by Mr. Henry Allsopp at his town residence, Eaton-place. In the afternoon the newly-married pair left town for Rudo.

residence, Eaton-place. In the alternoon the hong left town for Ryde.

HURDLE RACE AT SPENNYMOOR (DURHAM).—A hurdle race for a stake of £40, once round Spennymoor race-course, with two hurdles to be negotiated on the journey, took place on Monday night last, the competitors being Dr. Edwards's mare Jessie (Thompson) and Mr. Henderson's Lucy (Smith) both animals carrying catch weight. The event had been pending a fortnight, and had created the liveliest interest, and even money had been speculated to a very considerable amount on money had been speculated to a very considerable amount on money had been speculated to a very considerable amount on the result. About 5000 persons were present to witness the race, and the betting closed at 6 to 4 on Dr. Edwards's mare. They were sent on their journey at the first attempt to a capital Lucy at once took a slight lead, but as they approached the first hurdle Jessie drew alongside, and showing superior smartness at the fence, she landed over the obstacle about half a length in advance. This lead she increased to two lengths as they raced for the next fence, which both cleared in capital style. The rider of Lucy then attempted to take his mount alongside of the leader, but Jessie speedily shaking off the challenge, drew away, and galloped home an easy winner by ten lengths.

Invalids too often fruitlessly exhaust every effort to obtain release from their sufferings, when a little reflection and moderate faith would supply them with a remedy for rheumatism, gout, colds, &c. Holloway's Ointment well rubbed upon the skin, after repeated fomentations, gives infinite relief in these diseases. Thousands of testimonials bear witness to the wonderful comfort obtained from this safe and simple treatment, which all sufferers can instantly and successfully adopt without any further advice than is afforded in the accompanying directions. Holloway's Ointment, assisted by the judicious use of his Pills, is especially serviceable in assuaging the sufferings from cramps, other muscular pains, and the great inconvenience of various veins.—[ADVT.]

SINGULAR PROSECUTION UNDER THE BETTING ACT.

At the Edgware Petty Sessions on Wednesday, before Mr. Serjeant Cox and a full bench of magistrates, Mr. William Perkins Warner, the proprietor of the Welsh Harp, at Hendon, and also of the racecourse at Kingsbury, appeared to answer the complaint of Mr. Frederick Du Pre Thornton, of Eastfield House, Broxbourne, "for that you, being then and there the proprietor of a certain place—to wit, certain enclosed grounds called the Kingsbury Racecourse, did knowingly and wilfully permit such place to be overeal kept and wilfully permit such place. buty Racecourse, the knowingly and within permit such place to be opened, kept and used by other persons for the purpose of betting, and certain horse-races for money contrary to the statute." Mr. Poland, barrister, appeared for the prosecution; and Mr. Metcalfe, Q.C., and Mr. Thomas, barrister, appeared for the defendant. The court was densely crowded.

Mr. Poland, in opening the case for the prosecution, said that these proceedings were taken out under the 16th and 17th Vic., then 119 sec. 3 and under that section the defendant had rendered.

these proceedings were taken out under the 16th and 17th Vie., chap. 119 sec. 3, and under that section the defendant had rendered himself liable to a penalty not exceeding £100, and in the descretion of the magistrate they could inflict imprisonment without the option of a fine. He then called the attention of the bench to a number of cases which had been decided by the judges in the superior courts, and stated that this case was on all-fours with a case decided in the Court of Evchequer last month, where the judges held that a person occupying a field for the purpose of a pigeon match, and allowing persons to bet upon it, was liable under the Act. The defendant in this case is the proprietor of the Welsh Harp, and he is also the occupier of some meadow land at Kingsbury; which is called Bush Farm. He was rated for that, and some time ago he made a racecourse, and horse-racing took place there. The public were charged 1s. each for admittance to the ground, and 2s. 6d. for entrance to a betting ring, which is called Tattersall's ring; 5s. was also charged for the grand stand, and persons were in the habit of betting outside the ring.

Evidence was then given by Inspector James Kealing, of the X Reserve, who proved that he received instructions from his superintendent to take a number of constables to the Kingsbury racecourse. He did so, and Mr. Warner signed a contract to pay the expenses. They were then posted on the grounds, and the races took place. Persons were seen betting. In cross-examination by Mr. Metcalfe, the witness stated that he had not received any complaint from the inhabitants of the district of the race-course. The races took place, and the stewards were a number of well-known noblemen and gentlemen.

Mr. Metcalfe contended that the magistrates could not convict the defoundant as he had not been not be ground for the purpose.

Mr. Metcalfe contended that the magistrates could not convict the defendant, as he had not been on the ground for the purpose of betting with persons resorting thereto. He should prove that the ground where the betting stands are erected was not in the occupation of the defendant, but in the occupation of Messrs. A. Keene and George Brown, refreshment contractors. The defendant could not be fined because persons chose to bet on the racecourse. Mr. Brown was called, who proved that he paid to the defendant £160 for each meeting for supplying refreshments. He did not give the persons who had the lists authority to stand there. Witness sublet some of the ground to other refreshment contractors. If they erected betting lists he could not interfere with them, as he had his business to do in the grand stand.

Mr. Metcalfe proposed to put Mr. Warner into the witness box, and Mr. Poland objected.

Mr. Alexander Keene was then called, and said the ground

Mr. ALEXANDER KEENE was then called, and said the ground where the betting-lists were erected was rented by him and his partner.
Mr. Thomas Robert Apps, solicitor to Mr. Warner, proved drawing up the agreement for the letting of the ground to Messrs.

Keene and Brown.

That was the case for the defence, and the magistrates then retired to consult together, and on their return into court,

THE CHARMAN said the Bench were of opinion that Mr. Warner was the occupier of the premises; and, secondly, that betting stands were crected there; and, thirdly, that the defendant, knowing it was used for betting purposes, would have to pay a fine of £10, and costs,

Mr. Marchale asked for a case for the Court of Oneon's Bench.

Mr. METCALFE asked for a case for the Court of Queen's Bench,

which was granted.

Races Past.

NEWMARKET JULY MEETING.

TUESDAY, July 7.—The FILLY STAKES of 50 soys each, h ft, for two-year-old fillies, 8st 10lb each; winners extra. Last half-mile of the New T.Y.O. 9 subs.

Lord Falmouth's ch f Ladylove, by Blair Athol—Vergiss-mein-Nicht, 98t 10 set 1

away, won in a canter by half a length.

The GLADLATEUR STAKES of 50 sovs each, h ft, for two-year-old colts, 8st 101b each; winners extra. Last half-mile of New T.Y.C. 8 subs. Lord Falmouth's br c Dreadnought, by Y. Melbourne—Niké, 8st 71b

Mr. Somerville's br c Kissing Crust, 8st 71b

Mr. Somerville's Br. C Kissing Crust, 8st 71b

Mr. Houldsworth's ch c by Blair Athol—Fayaway, 8st 71b

Betting: 2 to 1 on Dreadnought, and 6 to 1 agst Kissing Crust. Fayaway colt cut out the work, attended by the favourite, to the plantation, where the latter came away and won easily by two lengths; a length and a half between second and third.

A SELLING STAKES of 10 sovs each for starters, with 50 added, for two

A SWEEPSTAKES of 10 sovs each, with 50 added, for two-year-olds; colts 8st 10lb, fillies 8st 7lb; winners extra. Last half-mile of New T.Y.C. 11 subs.

Mr. Chaplin's br f Pope Joan, by Rataplan-Chanoinesse, 9st 3lb

Sir G. Chetwynd's bf Sister to Tangible, 8st 2lb Constable 2
Betting: 6 to 5 on Pope Joan (at first 5 to 2 on).
They ran together at a slow pace to the half distance, where the favourite not out, and won cleverly by three-quarters of a length.

The JULY STAKES of 50 sovs each, 30 ft, for two-year-olds'; colts 8st 10lb, fillies 8st 7lb: the second received back his stake. New T. Y. C. (5 furlongs 136 yards). 42 subs.

mgs 136 yards). 42 subs. Vyners, b c Camballo, by Cambuscan—Little Lady, 8st 10lb J. Osborne Mr. W. S. Crawfurd's ch c Craig Millar, 8st 10lb ... Chaloner 2
Lord Falmouth's b c Garterly Bell, 8st 10lb ... F. Archer 3
Prince Soltykoff's Balfe, 8st 10lb ... Jewitt 4
M. Lefevr's Mirlifter, 8st 10lb ... Fordham 5
Betting: 7 to 2 on Camballo, 8 to 1 agst Balfe, and 10 1 agst Craig

Millar.

The favourite in the centre of the course showed the way to Balfe on the right and Craig Millar on the left into the dip, where Balfe and Craig Millar both took a neek lead, but the latter soon after retiring, and Balfe swerving badly, enabled Osborne again to go to the front, and at the finish Camballo won cleverly by half a length; three lengths between second and third. Balfe was fourth, and Mirliffor last.

The CHEVELEY STAKES (a limited handicae) of 30 sovs each, 2) ft, with 100 added, for three-year-olds and upwards; winners extra; the second saved his stake; no horse to be handicapped above 10st, or below 7st. New T.Y.C. (5 furlongs 136 yards). 4 subs.

M. Lefevre's b c Trombone, by Kettledrum—Tuberose, 4 yrs, 8st 12lb Fordham 1
Mr H. S. Pigott's ch c Tintern, 4 yrs, 8st 6lb Mordan 2
Prince Soltykoff's b c Morocco, 4 yrs, 7st 5lb F. Archer 3
Betting: Even on Trombone, 2 to 1 agst Morocco, and 4 to 1 agst Tintern.

Tintern.

After settling down, Trombone held a slight lead of Tintern all the way, and won easily by half a length; a ball third.

Lird Portsmouth for 230 guineas.

The FIRST WELTER HANDICAP of 10 sovs each, with 101 aldel, for three-year-olds and upwards; the lowest weight to be 7st winners extra. Last six furlongs of B.M. 10 subs.

Mr. H. Savile's be Inglewood Ranger, by The Ranger—Miss Bowman, 3 yrs, 7st 4lb.

Mr. J. Johnstone's br c Bras de Fer, 4 yrs, 8st 2lb.

Mr. R. R. Christopher's bl m Athelney, 5 yrs, 8st 2lb.

Mr. M. Savile's be of the substitution of the subs

North Analger, of the agreement of the work, followed by Posthuma and St. Peter, with Inglewood Ranger in attendance, and Athelney, who begun slowly, bringing up the rear till half way along the plantation, where the leader was beaten, and Inglewood Ranger took the lead, his attendants being Bras de Fer and Posthuma. Off the stand Bras de Fer looked like catching Mr. Savile's colt, but the latter held the lead to the end, and won a good race by a neck; a length between second and third. Posthuma was fourth, Quick March fifth, St. Peter sixth, and My Lord last.

SECOND DAY.

WEDNESDAY, July 8.—The MIDSUMMER STAKES of 50 sovs each, h ft, for three-year-olds; colts 8st 10lb, fillies 8st 6lb; winners extra. B.M. (7 furlongs 196 yards). 10 subs.

Sir R. Bulkeley's che Leolinus, by Caterer—Tasmania, 9st 1lb

T. Osborne w.o.

A SELLING STAKES of 10 sovs each for starters, with 50 added, for two-year-olds; colts 8st 10lb, fillies 8st 7lb; the winner to be sold for 200 sovs. Chesterfield Course (3 furlongs 212 yards). 8 subs.

Lord Lonsdale's b c Skardo, by Trumpeter—Himalaya, 8st 10lb

Custance 1

soys. Chesterfield Course (3 nameter—Himalaya, 8st 10th
Lord Lonsdale's b c Skardo, by Trumpeter—Himalaya, 8st 10th
Custance 1
Mr. H. Bruce's c by Liddington—Aline, by Stockwell, 8st 10th Goater 2
Mr. H. Bruce's br c Emigrant, 8st 10th
Mr. W. Fishleigh's ch f by Cambuscan—Cerintha, 8st 7th
Loades 0
Mr. J. H. Houldsworth's ch c by Blair Athol—Fayaway, 8st 10th
T. Osborne 0
Fordham 0

Mr. J. H. Houldsworth's ch c by Blair Athol—Fayaway, 8st 10lb

M. Lefevre's Gladiola, 8st 7lb

M. Lefevre's Gladiola, 8st 7lb

M. Lefevre's Gladiola, 8st 7lb

M. Fordham

Betting: 11 to 10 agst Aline colt, 2 to 1 agst Gladiola, 7 to 1 agst Fayaway

colt, and 10 to 1 agst any other.

Skardo, on the right, cut out the work, followed by Emigrant and Gladiola, with the favourite, who swerved at starting, next into the bottom. Here Skardo was joined the by Aline colt, but the former alwayshada shade the best of it; and won a good race by a head; a bad third; Gladiola was fourth, and Cerintha filly last.

The BEAUFORT STAKES (handicap) of 15 sovs each, with 200 added, for three-year-olds and upwards; winners extra; the second saved his stake. B.M. (7 furlongs 190 yards). 9 subs.

Mr. G. Payne's br c Pat, by Knight of St. Patrick—Olitipa, 3 yrs, 6st 3lb.

Mr. J. H. Houldsworth's b c Greenwood, 3 yrs, 6st 12lb

Mr. J. H. Houldsworth's b c Greenwood, 3 yrs, 6st 12lb

Prince Batthyany's Delay, 5 yrs, 8st 8lb

Morris o Sir A. de Rothschild's Beaconsfield, 3 yrs, 7st 9lb

Mr. Savile's f by Parmesan—Columbine, 3 yrs, 6st 12lb

Lord Hartington's c by Hermit—Esther's dam, 3 yrs, 6st 3lb

Lord Hartington's c by Hermit—Esther's dam, 3 yrs, 6st 3lb

Betting: 5 to 2 agst Pat. 9 to 2 agst Columbine filly, 8 to 1 each ags

A SWEEPSTAKES of 20 sovs. each, 10 ft, with 100 added, for two-year-olds and upwards; weight for age, with selling allowances. New T.Y.C. (5 furlough 136 yards). 9 subs. M. Lefevre's b f Slumber, by Orest—Farfalla, 3 yrs, 8st 5lb (£1000)

Mr. Joseph Dawson's b f Lady Glenorchy, 2 yrs, 6st 2lb (£500) W. Clay

The SECOND WELTER HANDICAP of 10 soys each, with 100 added, fo three-year-olds and upwards; the lowest weight to be 7st; winner extra. New T.Y.C. (5 furlongs 136 yards). 9 subs.

Lord Lascelles's ch f La Jeunesse, by Thormanby-Sunset, 3 yrs, Sst

A SELLING STAKES of 10 sovs each for starters, with 50 added, for three-year-olds and upwards; weight for ago; the winner to be sold for 200 sovs, if for 100 allowed 5lb. Last five furlongs of New T.Y.C.

165gs.

The EXETER STAKES of 40 sovs each, h ft, for two-year-olds; celts set 101b, fillies 8st 7ib; maidens allowed 3lb. Last half-mile of the New T.Y.C. 17 subs.

M. A. Lupin's ch f Pensacola, by Dollar—Pergola Hudson 1 Prince Soltykoff's ch c Timour. Jewitt 2 Lord Falmouth's b f Spinaway Arches 3 Mr. W. S. Crawfurd's b f Calvine Challer of Mr. Joseph Dawson's ch f Camilla Parry 0 Lord Lascelles's Nasturtium Jeffery 0 M. Lefevre's Aide-de-Camp Butler 0 Betting: 2 to 1 (at first 4 to 1) agst Timour, 9 to 4 agst Pensacola, and 6 to 1 agst Calvine.

Pensacola, in the centre of the lot, made all the running, and wen very easily by two lengths, four lengths between second and third; Camilla was fourth, Aide-de-Camp fifth, and Calvine last.



FRENCH OPERA-BOUFFE v. ENGLISH BURLESQUE.

CHAPTER I.

Chapter I.

It is very evident that this case is being rapidly decided by the British Public, in favour of the Plaintiff. Every theatre in London that professes to provide a light entertainment for its patrons, presents them with an opera-bouffe; whether some of the pieces, brought forward under that appellation, endeavour to attract attention under false pretences remains to be considered presently. The very fact of a pretence proves the successful existence of the reality. This fact is contemplated by various people interested in music and the drama, in various ways. Certain dramatic critics and their followers, who somewhat unpatriotically, though perhaps not inartistically, maintain the superiority of the French stage over the English, welcome any introduction of the French element eagerly and with satisaction, superiority of the French stage over the English, welcome any introduction of the French element eagerly and with satisaction, though they somewhat illogically chronicle the event as a progressive step in the native artistic taste. On the other hand, this idea fills those, who not unjustly regard English morality as far superior to French, with pious horror; and certainly they get the best of the argument, when they contamined a groupe of the stage of the argument, when they contamined a groupe of the stage of the argument, when they contamined a groupe of the stage of the argument, when they are tarticular argument. the best of the argument, when they sententiously remark, that it is better to be inartistically moral, than to be artistically vicious. Then again, your musical moralist is fearful of the effects which may result from the introduction of a taking but flimsy and carelessly composed style of music; while your dramatic moralist dreads the too great usurpation of power by the muse of harmony and terpsichore, in the rightful realms of tragedy and comedy. In the old times (emphatically pronounced good by discontented moderns), when Englishmen guided themselves in a snobbish and uncharitable contempt for foreigners, the introduction of the Italian artists into this country was the signal for a general rise amongst the native into this country was the signal for a general rise amongst the native satirists. Fashion, Power, and Wealth, however, stepped in and bore them triumphantly through the ordeal; doing good service by introducing an art, which it was left for a less intolerant age, than that over which they exercised so great an influence, to cultivate and value at its proper worth. On the hypothesis that "still waters run deep," it may not be illogical to hazard the remark that, "swift waters run shallow"—by which metaphor I endeavour to convey, that calm reasoners talk sense and violent ones nonsense: at any rate, there are some who fancy that the cosmononsense; at any rate, there are some who fancy that the cosmo-politan spirit of the age has a bad tendency, and yet these persons will, at the same time, really feel great satisfaction in the decline of snobbism and intolerance; for they will argue, suppose Fashion and Power be able to counteract the purifying influence of virtuous satire, how are we to guard against the forcible introduction of what may be bad taste among us? In order to rectify this, we abolish the despotism of Fashion and Power—but then we have seen that satire, like much else that is very virtuous, is also very intolerant, and apt to rashly condemn that which would in reality be very beneficial. The calm reasoner, giving a little more quiet thought to the matter, arrives at the conclusion that the violence of an opinion is no proof of its stability. Proselytes are always enthusiasts—enthusiasm discards reason; which is proved by the proselyte himself, who praises to heaven to-day, that which yesterday he denounced to hell. Intellectual liberty is the surest guard against moral wrong; as social liberty is the surest guard against social injustice.

The introduction of the French element into the English stage

is just as likely to purify and elevate the French drama as to corrupt the English. When Truth is self-manifest the introduction of that the English. When Truth is self-manifest the introduction of that which is false can only serve to show up clearly the beauties of Truth. The musical moralist may comfort himself that as long as people The musical moralist may comfort himself that as long as people can hear good and bad music, the good must win in the end; if real musical liberty prevail, opera-bouffe music, instead of being flimsy, jiggy, and inexpressive, will be elevated, till it become a real and genuine music of its kind. The introduction of German waltzes and other dance music has already improved our taste in the selection and composition of waltzes, quadrilles, &c., and though some of the opera-bouffe music may not be perfect of its kind, yet it is surely preferable to music-hall melodies.

Having thus introduced our case, musically, morally, and dramati-

cally, we shall proceed to investigate the respective merits of opera-bouffe, extravaganza, and burlesque. In this investigation we intend to preserve a purely neutral position and endeavour to pass a just and reasonable judgment, whether we be considering musical, moral, or literary matters.

First then-as to the dramatic form of burlesque, as opposed to opera-bouffe. The burlesque is a form of play not generally divided into acts, and which is in most cases a whimsical perveropera-bouffe. sion of some serious play or legend, either ancient or contemporary. In this class of entertainment, any nonsense within the limits of decency (and also, properly, of artistic consistency) is allowable, for the purpose of raising a laugh: in this respect, burlesque does not very considerably differ from the farce which equally admits of buffoonery and extravagance, though the subject is not generally a travesty of some other serious subject, but an original piece of extravagance crowded with a heterogeneous abundance of absurd and improbable incidents, illustrated by extravagant dialogue in prose

(whereas burlesque is always written in verse), plenty of "knocking about," facial contortion, and other "comic business."

The terms farce and burlesque are frequently used synonymously. Both these classes of dramatic entertainment have assumed new features in the last few years, but burlesque especially has been through many stages, as it is an entertainment which obtains its principal zest from being a ridiculous perversion of something serious, its vitality is short unless constantly crowded with novelities and extraneous attractions. The first burlesque ever written more resembled a farce in rhyme, with a few songs and choruses introduced: the piece I refer to is (as the reader will, no doubt have already imagined) Bombastes Furioso. This piece was first produced at the Haymarket Theatre, on the first of August, 1810, and was written by William Barnes Rhodes, who was reputed for possessing the most complete collection of plays of his time. (What would be said of a dramatic author in these days, who was known to possess a fine collection of obsolete or foreign plays?) There was also a travesty on *Othello*, played first at Liverpool in 1834, written by one Maurice Dowling; a literary production it is nothing remarkable, and certainly the old-fashioned style of its wit would hardly be countenanced nowa-days. Perhaps the greatest author of the old-fashioned burlesque was Francis Talfourd (son of the "Ion" Talfourd) whose Alcestis, or the strong-minded woman, holds the stage now; and who produced, first at Henley on Thames in 1847, and subsequently at the Strand Theatre in 1848, Macbeth—somewhat removed from the Text of Shakspeare. This piece was afterwards revived at the Olympic Theatre in 1853. On the 5th of April, 1858, there was produced a burlesque which may be taken as a specimen of the ancient style at its most favourable point. This was Pluto and Proserpine, or the Belle and the Pomegranate, by Francis Talfourd. The music of this burlesque was, we are informed by the play-bill, "composed and arranged by Mr. Spillane; the chief scenery by Callcott; and the costumes designed by Alfred Crowquill." A novel feature in the shape of a divertisement was designed.

by Alfred Crowquill." A novel feature in the shape of a diver-tisement was dragged into this burlesque.

Later we have the burlesques of William and Robert Brough, which were modelled on the old style (a very good style, too, con-sidering that the music was principally selected from the operas; the

ballets were good and well danced, and the dialogue really funny and well written), in which soliloquies, &c., were indulged in, and the dialogue and business of the piece was conducted like an ordinary play, only exaggerated. The characters, however, did not dance, but walked "off." This was in the time of "Inimitable Robson." The last stage of burlesque pure and simple was the stage which may be said to be a stage which may be said to table Robson." The last stage of burlesque pure and simple was the stage which may be said to have been introduced by Messrs. Burnand and Byron; though Mr. Burnand's nautical burlesques Burnand and Byron; though Mr. Burnand's nautical burlesques form a different class in themselves, and certainly are most laughter-provoking productions, it is scarcely possible to witness anything more whimsically absurd than Black-Eyed Susan, or Poll and my Partner Joe, with Captain Crosstree and Black Brandon, and Mrs. John Wood as 'Mary Maybud.' These, with Byron's Alladin, or the Wonderful Scamp, Gilbert's Robert the Devil, Farnie's Idle 'Prentice, and Reece's Very Last Days of Pompeti, may be taken as specimens of the modern burlesque. Now it should be noted that, as surely as the burlesque spectacle or fairy story gradually usurped the place of the clown's business in the pantomimes, so has the musical portion of burlesque become the predominating feature. French opera-bouffe was placed upon the stage (adapted into an Anglicised form) of an English theatre: once this done, the reign of burlesque proper was at an end; managers, ever on the look out for successful novelties, seized with avidity upon airs from the Barbe Bleue, La Belle Helene, Orphée aux Enfers, and La Grande Duchesse, and forced them into the service of burlesques and pantomimes, solos and duets; then concerted pieces (for which it became necessary to procure singers above the old burlesque calibre), and lastly choruses. Now, every burlesque writer calls his pot-pourri of songs, concerted pieces and choruses, strung together with point-less dialogue (bad puns, and worse rhyme and metre, and break-downs, with a ballet or two thrown in, and a march of amazons or fairy swiss guards) an opera-bouffe; but in reality, there is as much resemblance between the heterogeneous imitation and the real thing, as there is between—well—between a real French opera-bouffe, played on the French stage by French actors and in the French manner; and the same entertainment dressed in English form, and played by English actors in the English manner, the result of which is painfully unsatisfactory—bad puns and wild buffoonery being substituted for witty dialogue and artistically funny acting. No genuine art critic, who has seen MM. Carrier, Daubray, Desmonts, and Chey, and Mdlle. Schneider in La Périchole (one of the most charming and irresistibly funny examples of true burlesque that could possibly be found) will venture to doubt this assertion. Now we do not agree with those who assert that English acting is so immeasurably inferior to the French: in the higher branches of the art, we are at least fully equal to them, at any rate as regards general completeness, most critics acknowledge that; but in our burlesque or extremely funny plays, as opposed to the more quiet and incisive wit of comedy, we have allowed ourselves to run utterly wild; we have shown an utter disregard for the forms and practices of art; we have acted on the principle that there can be no limits to absurdity: nothing can be objected to that is capable of raising a laugh (save—to our credit be it spoken—indecency or immoral suggestiveness of and kind). The French, on the contrary, have said "Let us be absurd; but let us be absurd artistically." Their burlesque is always exaggerated comedy, not ridiculous buffoonery, and this constitutes the difference between the integrate form of opera-bouffe, as opposed to that of burlesque. Before proceeding to institute a comparison between the two forms of burlesque, I will just meet one or two moral objections that may be raised against opera-bouffe. It has been said that French actors in London and French actors in Paris are two different things; and it was generally credited that Mdlle. Schneider was obliged to restrain her exuberant style when playing in London: also it is objected that it is absolutely necessary that the French opera-bouffe be adapted to English notions of refinement. To the first of these I most thoroughly give in. The French are, without doubt, more lax in their notions of morality than we are and this is the great blot on their art; that is why the English stage has proved greater, because purer than theirs. Their most beautifully constructed and most wittily written comedies are marred by repulsive double-entendre and intrigues; but in their extenuation it must be remembered that these things do not suggest half that to a Frenchman, which they do to an Englishman. The English are morally wary, and wary natures are sensitive. Mdlle. Schneider, if she be a true artiste, I am sure will not feel aggreeved at having to prune the wild branches off her art, which really disfigure and sap the health from the stem and roots thereof. The French fault is, that they are the slaves of mere despotic art forms; unities of time and place are of more importance in their eyes than purity of motive. We, on the other hand, are not careful enough about the form assumed by the purer matter of which we construct our plays; but why not be artistically moral?

To the second chiection I have only to say: Why adapt

To the second objection, I have only to say: Why adapt French opera-bouffe at all? Why not exert our native energies and produce a good English opera-burlesque or musical farce? The worst of the matter is, that many people seem to consider it excessively vulgar even to breathe one's native air. French operabouffe, in form, is, as we have stated, artistic; the matter is absurd, but not foolish; it is generally divided into acts; the unities of time and place are usually observed, and as a rule (instance, La Perichole), one scene alone occupies each act. The incidents are farcical in the sense of exaggerated comedy, and though they may not be witty, they are really funny; the actors are as artistically farcical as the author.

The music is merry, comic in expression, graceful and original. It may take the same place in the musical sphere of art as the Iterary portion of the opera occupies in the realm of literature. The form of English burlesque is simply no form; art is nowhere; buffoonery and license run riot, while the subject is a miserable in an eplot, probably spun into five scenes, somewhat in the following approximate attacks. following programme style:

Scene I.—Grand Hall in the Palace (4th grooves).—Procession of King's Guards—chorus—songs—comic business!—chorus finale—general breakdown. Closed in by Scene II.—A Flat Scene (very flat) 1st grooves.—Puns and bad grammar (sentimental ballad)—slang and horsey wit—close dance by the king—general confusion of comic business—running in and running out—extraordingry groups on in the prochests!

extraordinary goings on in the orchestra!

Scene III.—The Gardens of the King's Palace (illuminated).—Grand review of Amazons—music-hall song—characters wildly interchange pointless sentences in very irregular verse—then

Scene IV.—A Drop Scene (1st grooves), to allow time for the preparation of the grand finale. Two people enter, whose dress leaves it a matter of doubt as to whether they be intended to represent men or women—they frantically endeavour to explain in a comic manner the mysterial.

of dowbt as to whether they be intended to represent men or women—
they frantically endeavour to explain in a comic manner the mysteries
of a plot which nobody understands: having done this to their own
apparent satisfaction, they execute a double hornpipe, and the
orchestra again apparently being taken ill, we arrive at
Scene V.—Banqueting Hall of the Palace, looking on the Gardens of the
Monitit Groves.—More murdering of the Queen's English—grand ballet,
accompanied by "Conductor's music"—more singing, more talking,
more rushing about and screaming, more breakdowns—general delight
of everybody on the stage—Curtain rings down on a bobbing tableau
of screaming, meaningless nonsense (accompanied by a frenzied
orchestra), which leaves the actors very giddy and a little disgusted.—
The audience (Intelligent B. P.), after feebly applauding, go away
wearied and mystified.

Lebellenge any frequent playeoer metropolitan or provincial

I challenge any frequent playgoer, metropolitan or provincial, to deny that this is at least a truthful sketch of the progress of a modern burlesque; now happily losing itself in a more operatic

form, in which we are, though bored with much nonsense, certainly to a degree compensated by a little good music and certainly to a degree compensated by a little good music and dancing. The great merit of opera-bouffe is, that it is always consistent. The fun is all real and, moreover, incidental to the story; all the comic choruses, concerted pieces, and situations grow naturally out of the whimsicalities of the plot, and are not dragged in "neck and crop," as it were, "higgledy-piggledy" in a manner, utterly devoid of rhyme or reason. In English burlesque any absurdity, any nonsense will do to raise a laugh; the progress of the story and the consistency of the incidents are altogether tabooed, and unlimited; "gay" and wearisome "topical" soup utterly at variance with the subject or the incidents are thrown in indiscriminately. Not only does this inconsistency evince itself in the construction of the burlesque and in the behaviour and general deportment of the actors, but in their very costume; a burlesque audience is expected to accept in their very costume; a burlesque audience is expected to accept princes with chignons and a redundancy of bosom, and pages with three yards of back hair. No attempt at artistic make up; no attempt at acting; merely an endeavour to look dashing and pretty in a species of can-can costume. This is all very well and effective at a Parisian bal d'opera; but utterly out of place or presenjing in a stage play hyrlesque or otherwise. It degenerates our meaning in a stage play, burlesque or otherwise. It degenerates our actors into mere walking puppets; and as for singing, until lately better could have been heard in a first-class music hall. Any nobody is capable of walking a stage in a can-can costume, especially if not required to take a part in that, by no means,

easy dance.

Now, having shown truthfully, if clumsily, the actual condition and apparent object of burlesques, let us consider a definition of opera-bouffe. Opera-bouffe bears the same relation to the tragedy and comedy of the lyric stage, as the farce bears to the tragedy and comedy of the literary stage. A burlesque in the true sense of the word is nothing without music, that is to say, if any music be introduced at all—a burlesque in prose without songs or music of any kind would simply be what we understand as a farce, and it would belong alone to the literary stage, and would have no claim whatever to be played upon the lyric stage. It was the opera that first suggested burlesque in England. Bombastes Furioso is styled a "burlesque tragic opera." Operasbouffe like La Périchole and La Fille de Madame Angot, are the models of lyric farce: while A Regular Fix and Cool as a Cumodels of lyric farce; while A Regular Fix and Cool as a Cu-cumber, may be taken as models of the literary farce. The one has no right to trespass upon the realm of the other; let us have one or the other good and perfect, not a hotchpotch of the two, comprising a dialogue that is neither prose nor poetry; wit that is nothing, if not vulgar, and music that appears to be a kind of compromise between genuine noise and mutilated harmonies; compromise between genuine noise and mutilated harmonies; which altogether might be taken to represent the death-shrieks of the poor murdered tunes of which it is principally composed. The literary merits of modern burlesque—styled pretentiously opera-bouffe—is simply nil, excepting the above-mentioned parodies by F. C. Burnand. The literary merit of operas-bouffe—as far as the French authors are responsible, is highly creditable—the less said about the English dress the better: it is an exceeding the backets. ingly shabby one. The best attempt at national opera-burlesque we have yet had, is Mr. F. B. Farnie's Nemesis; but that is only superior in being an imitation rather than an adaptation, and it remains a servile imitation of the French opera-bouffe; though we certainly prefer this to the old English burlesque, and shall be satisfied to put up with it until a bold effort be made for a native result. The proof of the superiority of the operatic or lyrical form, must be apparent to all lovers of art and music, after comparing the two styles, if it be only that it is what it pretends to be—a musical entertainment. If we want a good literary farce, we don't want to be bored with music, where it would be out of place. The truth is, that it takes a much cleverer author to write a farce, than to write a burlesque.

(To be continued.)

PRESENTATION TO MR. CHARLES HEAD .- On Saturday night PRESENTATION TO MR. CHARLES HEAD.—On Saturday night last the Philharmonic Theatre, which has now become the property of a joint stock company, was closed, after a long and prosperous season. The principal piece was La Fille de Madame Angot, which, brought out with a liberality, care, and taste that would do credit to the best of our West-end theatres, has enjoyed a "run" of unprecedented length. On this, the last night of representation, it was given with all the spirit which has marked the performances at the Philharmonic throughout; and the many friends of Mr. Charles Head the esteemed proprietor, who many friends of Mr. Charles Head, the esteemed proprietor, who met to do him the honour on that occasion, had before them ample proof of the fact that the handsome testimonial with which they, together with the artistes on the establishment, had subsubscribed to present him, had been thoroughly well earned. The enterprise, judgment, and skill which Mr. Head has shown in the management of the Philharmonic have gained him golden opinions awang the public and in the profession and now that his interest among the public and in the profession, and now that his interest in the house was about to become merged in that of a company, the esteem with which he is regarded was fittingly represented by the splendid silver centre-piece which was handed to him by Mr. Shepherd, the well-known actor. Mr. Head replied in a speech at once clever and feeling, and the announcement that the next season would be marked by the production of an English version of Lecocq's Girofle-Girofla was received with the greatest

MISS ROSE BELL of the Alhambra, following the example of Miss Kate Santley, intends taking a benefit at one of the leading West-end theatres towards the end of this month, when she will

appear in a new opera-bouffe.

MR. AND Mrs. GERMAN REED terminate their season at St. George's Hall next week, and after a provincial tour return to

London to give their popular entertainments in new premises, of which they have secured a lease.

MR. E. DANVERS' matinée at the Opera Comique announced for last Wednesday has been postponed to next Wednesday, 15th

A SPECIAL morning performance will take place at the Hay-market, under the direction of Mr. Coe, to-day, to introduce two débutantes—Miss Ada Ward as 'Julia," and Miss Hargreaves as 'Helen.' The other characters will be sustained by Mr. Howe (Master Walter), Mr. J. H. Barnes from the Criterion (Sir Thomas Clifford), and the Haymarket company, to be followed by a ballet sketch entitled *Love's Frolic*, in which the Nonpariel Children will

CREMORNE GARDENS.—The great fête of the season will take place here on Monday next on the occasion of the benefit of Mr. John Baum.

MISS ANNIE EVA FAY, the latest imported spirit medium, announced as the celebrated indescribable phenomenon from America, who has given some spiritual seances at the Crystal Palace, intends giving a series of twelve seances at the Hanover

Square Rooms, commencing on Monday evening next.

MISS WALLIS will appear at Drury Lane, in September, and Mr.
Chatterton has also engaged the clever Vokes family who are

expected to return from America in the autumn.

MISS HENRIETTA HODSON announces her benefit at the Royalty next Friday, when she will appear as 'Peg Woffington,' in the favourite comedy of Masks and Faces, and Mr. B. Webster will sustain his original character of 'Triplet.'

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The PARK SELLING STAKES of 5-sovs each, with 30 added, for	two-
year-olds and upwards; weight for age, with selling allowances.	Five
furlongs, straight, 9 subs.	
Mr. T. Stevens's br f Anita, by Thormanby-Battaglia, 3 yrs, 8st	
8lb (£50)	1
Mr. R. Slinn's Bird of Prey, 3 yrs, 8st 6lb (£30) Spencer	2
Mr. Livesey's Lady of Croome, aged, 9st 7lb (£100) Lord Maidstone	
Mr. Wadlow's Lady Digby, 5 yrs, 8st 11lb (£30)A. Deakin	
Mr. J. Dover's ch g by Soapstone, dam by Gamester-Zoe, 3 yrs,	
7st 13lb (£30)Crickmere	0
Mr. J. Marston's Ironsides, 4 yrs, 9st 8lb (£100)Fox	0
Mr. J. Lowe's Lucy Grey, 3 yrs, 7st 13lb (£30)Crowther	0
Mr. Livesey's Game Hen, 4 yrs, 9st (£50)	0
Mr. Poinon's Theresa, 3 yrs, 8st 3lb (£30) Skelton	0
Betting: 6 to 4 agst Lady Digby, 4 to 1 each agst Anita and Irons	ides.
and 6 to 1 agst Bird of Prev.	W.

SECOND DAY.

WEDNESDAY, July 8.—TWO-YEAR-OLD PLATE of 50 sovs; colts 8st 12lb, fillies and geldings 8st 9lb; winners extra; selling allowances. Half

The GREAT BARR CUP (handicap) of 100 sovs (in specie); winners extra. Six furlongs.

Mr. W. Saunders's b h King Offa, by Cambuscan—Dame Alice, 6 yrs,

Regatta Fixtures.

JULY.

11. Saturday —Royal Ulster; Match to Kingstown

11. —Thames Sailing Club; Below Bridge Match

14 and 15. Tuesday and Wednesday—Royal Alfred; No. 1 Champion Cup
and 15-ton Class Matches

16. Thursday —Wroxham Regatta

16 and 17. Thursday and Friday—Royal St. George's, Kingstown

16 and 20. Thursday and Monday—Societe des Regates du Havre; Regatta

—Havre

20. Monday —Royal Alfred; 40 Ton Class

21. Tuesday —Royal Alfred; 15 Ton Class

25. Saturday —Prince of Wales; Match—Gravesend to Ramsgate

28 and 29. Tuesday and Wednesday,—Royal Cork; Regatta—Queenstown

AUGUST.

3. Monday —Temple Yacht Club; Match

3. —Royal Welsh; Regatta

4. Tuesday —Royal Yictoria; Regatta—Cowes

11. —Royal Welsh; Regatta

13. Thursday —Coltan Regatta

15. Saturday —Cheshire Yacht Club; Match

16. Thursday —Cheshire Yacht Club; Match

3.
4. Tuesday
11.
12. Thursday
13. Thursday
15. Saturday
17. Monday
18. Saturday
19. Saturday
20. Saturday
21. Saturday
22. Saturday
23. Saturday
24. Saturday and Monday—Weymouth Regatta
29. Saturday
29. Saturday SEPTEMBER.

12. Saturday — Thames Sailing Club; Match
— Thames Sailing Club; Centre-board Gigs 3. Saturday —Thames Sailing Club; Match 10. —Thames Sailing Club; Match —Thames Sailing Club; Match

Drincipal Turk Fixtures for 1874

1	prompti Care Sweaters tot tot 4.
	LIVERPOOL JULY CUP (1½ miles) GOODWOOD STAKES (2½ miles) BUGGODWOOD CUP (2½ miles) Wednesday, July 30 Wednesday, August 50 BUGGODWOOD CUP (2½ miles) Wednesday, August 26 BUGGODWOOD CUP (2½ miles) Wednesday, August 26 BUGGODWOOD CUP (2½ miles) Wednesday, October 13 MIDDLE PARK PLATE (6 furlongs) Wednesday, October 13 MIDDLE PARK PLATE (6 furlongs) Wednesday, October 13 MIDDLE PARK PLATE (6 furlongs) Wednesday, October 13 Tuesday, October 13 Tuesday, October 13 Tuesday, October 13 Tuesday, October 13 LIVERPOOL GEBAT LANCASHIRE HANDICAF (1 mile) Wednesday, November 13 SHEOPSHIRE HANDICAF (1 miles) Friday, November 20

Calendar for Meek ending July 18.

Monday, July 13.

TUESDAY, July 14. West Drayton Summer (1st day). Nottingham (1st day). Down Royal (Maze) (1st day).

WEDNESDAY, July 15. West Drayton Summer (2nd day). Nottingham (2nd day). Down Royal (Maze) (2nd day). Aldershot. Liverpool July (1st day).

THURSDAY, July 16. Liverpool July (2nd day). Southampton (1st day). Worcester Summer (1st day).

FRIDAY, July 17. Liverpool July (3rd day). Southampton (2nd day). Worcester Summer (2nd day). Dunfermline (1st day).

SATURDAY, July 18. Dunfermline (2nd day).

Latest London Betting.

GOODWOOD STAKES. GOOD WOOD STAKES.

10 to 1 agst Indian Ocean, aged, 7st 8lb (taken and wanted)
10 to 1 — Scamp, 3 yrs, 6st 7lb (taken)
10 to 1 — Petition, 3 yrs, 5st 10lb (taken)
100 to 8 — Lady of the Lake, 3 yrs, 5st 10lb (taken)
100 to 7 — Gleneagle, 3 yrs, 7st (taken and offered)
100 to 6 — Dalham, 3 yrs, 5st 12lb (taken and offered)
100 to 6 — Fever, 4 yrs, 7st 10lb (offered)
20 to 1 — Pat, 3 yrs, 5st 13lb (taken and wanted)
20 to 1 — Freeman, 5 yrs, 8st 1lb (offered)
25 to 1 — Rosehill, 3 yrs, 6st (taken)
3 to 1 agst Indian Ocean, 1, 2, 3 (taken and wanted)
3 to 1 agst Scamp, 1, 2, 3 (offered)
GOODWOOD CUIP GOODWOOD CUP.

4 agst Organist (offered, take 5 to 2)

— Doncaster (taken and offered)

1 — Kaiser, (taken and offered)

1 — Lillian (taken)

1 bar three (offered)

ST. LEGER. 100 to 12 agst Atlantic (taken)

Advertisements.

SALES BY AUCTION.

SALES AT TATTERSALL'S

On Monday, July 13, at Albert Gate, Hyde Park, TWENTY-TWO HORSES IN TRAINING, &c., &c., the property of Mr. Marsh.
On Saturday, July 18, at Bassage Farm (one mile and a half from Hartlebury Station on the Great Western Railway), the WARESLEY STUD, consisting of
THIRTY-ONE BROOD MARES,
EIGHTEEN YEARLINGS,
TWENTY-ONE FOALS, and the
STALLIONS, BLINKHOOLIE and LIDDINGTON, the property of
J. Watson, Esq.
On Saturday, July 25, at Middle Park, Eltham, YEARLINGS, &c., &c., the property of T. E. Walker, Esq.; and W. Blenkiron, Esq.

BARBICAN REPOSITORY. S. GOWER AND CO. will SELL by PUBLIC AUCTION, every TUESDAY and FRIDAY, commencing at Eleven o'clock, ONE HUNDRED AND SIXTY HORSES, suitable for professional gentlemen, tradesmen, cab proprietors, and others; active young cart and van horses for town and agricu.tural work; also a large assortment of carriages, carts, harness, &c., &c.

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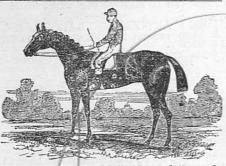
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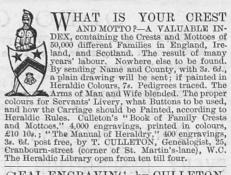
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